LARGEST CIRCULATION OF ANY DRAMATIC NEWSPAPER

THE NEW YORK DRAMATIC MIRROR

Vol. XXVIII., No. 708. NEW YORK: SATURDAY, JULY 23, 1892 PRICE TEN CENTS.

STELLA REES.

O'DOWD'S NEIGHBORS

MARK MURPHY
"A NICE LITTLE BIT OF A MAN."
NEW MANAGEMENT, METHODS, MONEY. NEW FEATURES, FACES, FUN.
2 West 30th Street. FRED. H. WHIPPLE, Sole Manager.

AT THE THEATRES.

Palmer's—The Mascot.

The doors of Palmer's Theatre, which closed but a short time ago upon Jupiter, opened on Monday night for an experiment with the old but still musical and comic Mascot, and with an unusual array of talent to interpret it. The attendance was large, and as there is now an astonishing dearth of indoor amusement of any kind, it will not be surprising if this revival drew—at least until there ensues some competition in the theatres.

The real intention of the management, perhaps, is a reintroduction of Mr. Dixey, well-supported, with a view to gain him a new metropolitan vogue in a vehicle more akin to his most successful effort than The Mascot. There are already rumors of An Adonis Up to Date. But sufficient to the day is the offering thereon.

Mr. Dixey, as had been expected, makes a Lorenzo of great humor, in his particular line, and he had friends enough in the initial audience to acclaim him vigorously.

Camille D'Arville is a more artistic Bettine than The Mascot has frequently furnished, and the vocalism of the part almost receives new life on her tongue. If she lacks in anything, it is in the abandon which has given the role individuality.

When it is said that the Pippo is William Pruette; that Fred. Lennox is the Rocco; that Yolande Wallace is the Fiametta; and that the minor personages are described by Hilda Hollins, Trixie Friganzi, Maud McIntyre, and Charles Jones, it will be recognized that the endeavor is on lines of talent.

The chorus is in keeping, as it numbers a large addition to Mr. Dixey's company from the Jupiter forces, and all the surroundings show a desire to make a show that will last for a time.

At Other Houses.

Sinbad has turned out to be a very successful hot-weather attraction. Happily situated in the Garden Theatre, opportunity is given during the *entr'actes* for visits to the roof-garden. The Garden Theatre proper is fitted with the most complete system of ventilation and refrigeration, and Sinbad, which employs the eye and ear only with its music and its groupings of pretty women in handsome scenes, fits the season admirably. Jessie Villers, Louise Montague, John Gilbert, and William F. Mack in leading parts nightly win favor, while the ballets are repeatedly encored. Matinees are given only on Saturdays.

The Vice Admiral will fill out the Summer season at the Casino. It is a most enjoyable Summer opera. Preparations are already making, however, for the production at this house of The Rainmaker of Syria in the Fall, and the engagement of a ballet for this opera is proceeding. This fact led to a rumor last week that the policy of the Casino was to be changed, it being said that Mr. Aronson intended to turn the house into a sort of London Alhambra. It was quickly denied. The roof-garden of the Casino steadily gives pleasure to audiences that fill this lofty space, and promises to maintain its popularity to the end.

The new cooling apparatus at Koster and Bial's adds greatly to the comfort of the audiences at this resort. Dufour and Hartley, the Parisian dancers, continue to be the most popular feature of the excellent vaudeville bill here presented. Their "Ta-ra-ra-boom-de-ay" invariably creates a sensation, and their military and folly dances are still applauded. Nada Rayval, who is ornamentally illumined while dancing on a darkened stage, is yet a novelty; and the demoniac dancers, the Brothers Borani, Dagmar and De Celle, character illustrator, and the burlesque of Pocahontas are all well liked.

Tony Pastor's Theatre continues as a very popular Summer place of resort. A good specialty bill is offered this week, the principal performers being Sheffer and Blakeley, Frank E. McNish, Paul Allen, Bonnie Thornton, Mlle. Beatrice, Nellie Burt, and McBride and Goodrich.

A TALENTED NEW-COMER.

Violet Kranski arrived in this country from England a couple of weeks ago, with a view to pursuing her profession on this side. She is at present visiting relatives in Providence, but it is her wish to enter into an engagement for next season.

Miss Kranski began her public career five years ago with the Carl Rosa Grand English Opera company. She played—with distinguished success, as her English criticisms show—such important roles as Siebel in Faust, Lazarilla in Maritana, the Gypsy Queen in The Bohemian Girl, Frasquita in Carmen, Ekimona in Star of the North, and Amina in Traviata.

Last year Miss Kranski left the Rosa company, after having been one of its leading members four seasons, and accepted an engagement with Georgine Buens and Leslie Crotty's light opera company, to sing the Fairy Queen in Rossini's Cenerentola. At the close of that tour she sang at concerts until last Christmas, when she played the Fairy Queen for four months in the Mother Goose pantomime at the Alexandra Theatre, Sheffield. On June 25, the day before she sailed for America she finished a season of ten successful concerts in Plymouth.

Miss Kranski, who is twenty-four years old, has a pretty and expressive face, and a fine figure. Her voice is a mezzo-soprano, of sweet quality and high cultivation.

ANOTHER PIRATE.

T. D. Frawley, writing to The Mirror from the Academy of Music, Halifax, N. S., exposes an unblushing pirate of plays who is operating in that territory, evidently secure in the belief that he is out of legal jurisdiction. He is proceeding under the name of C. H. Haystead, and his leading woman is advertised as Josie Mills.

Among the plays produced by this fellow without warrant are The Silver King, Miss, Held by the Enemy, and The Galley Slave. He openly boasts that he knows a trick worth two like paying royalties, and sails calmly on from town to town exhibiting the property of other people without molestation. His trick is to present a play under an assumed name, and thus he gives Caprice under the style of A Rash Marriage, etc.

The managers of the locality, no doubt, are honest men. And when they realize the dishonesty of this fellow, he will—or at least he ought to—find Nova Scotia a hard country to travel in.

IRISH LOYALTY.

Andrew Mack, who will star during the coming season in Marcus Moriarty's picturesque Irish comedy-drama, Irish Loyalty, will be under the capable management of Fred Hodgson. The play, it is said, contains many shades and varieties, or rather just enough of them to render its acceptability most probable. It is active rather than narrative—free from politics, priests, redcoats, and other conventional features found in many Irish dramas. The author has endeavored to combine in Irish Loyalty what tends to make a strong box-office success. No expense will be spared in placing the drama before the public in first-class style. The company, scenery, and printing will be as excellent as money can procure.

PLAYERS AT PEAK'S ISLAND.

Every steamboat to Peak's Island brings an addition to the actors' colony at that resort. Emma and Evelyn Pollock and Ada Lewis arrived Sunday by train from Boston. Edith Pollock was already there, while Mrs. Pollock, the mother, Sybil Pollock, and several smaller members of the family will arrive this week. There is a saying among the cottagers that "the Pollock are as thick on shore as in the harbor," the submarine reference being to a pretty silvery fish that abounds in the adjacent waters.

Apropos of fishing, Edward Sullivan and Clarence Arper are the champions. They returned with a boat-load the other night, the fish being heaped up to the thwarts. Their catch represented about nine "hours' work. The fishermen gave to all their friends by the basketful, and then had to leave a pile of fish from which the children helped themselves. For the moment, the island was plentifully supplied with brain-food.

The Pavilion, under Bartley McCollum, is doing the best business on record, people being turned away at every performance. It has kept three large boats going, and the Casco Bay Steamboat Company is jubilant in consequence. Greenwood Garden opened July 4, and gave a great show, both outside and within. In consequence of inadequate transportation facilities, however, Manager Haynes has withdrawn from his partnership with Mr. Knowlton, and having retired from managerial mutations, will devote the rest of the Summer to recreation.

Thomas and Watson, who opened the Long Island Theatre on July 4 with a flourish of opera, withdrew after three days, and announced Dan Packard as the sole responsible manager thenceforth.

A change of style in the performance at McCullom's Pavilion will be made next week, when The Mascot will be sung every afternoon by the opera company that was engaged to open the Long Island New Granite Springs Casino, and which closed after one week in consequence of poor patronage. This is largely a matter of professional courtesy on the part of Mr. McCullom, arising from a desire to assist these professionals, who have lost a season's engagement, as his matinees have already been crowded, and as he presents his own full dramatic company at the evening performances in The Two Brothers, he has the expense of two companies on his hands, without hope of a corresponding increase in receipts. The members of his regular company are happy, however, as it gives them all an opportunity to rest without reduction of salaries.

Charles B. Hawkins, of The Country Circus company, gave a splendid bit of character acting as Black Rody in Kathleen, the other day, and it received deserved commendation from several rows of professionals who witnessed the first performance.

The Greenwood Garden is almost a thing of the past as a theatrical resort. There is no longer a steamer running especially for this place. The three large boats of the Casco Bay line still continue to run regularly for the Pavilion and Rink, and each trip includes an admission coupon to either place.

Frank Keenan (Jim), who made a hit in Hugh Fay's old part with Billy Barry, is here for a time, having left the dramatic business for that of a colporteur.

Edward Sullivan has become a social lion, and every day is the guest of some private or public organization in Portland. During the visit of the Montreal Commercial Association, he became quite prominent, as Col. Stephenson, member of the Canadian Parliament, and E. A. Pattison were his boyhood friends in that city. He was a guest of the city government during their entertainment at Little Chebeague, and on Thursday an informal reception was tendered to him by the Papyrus Club at their banquet at the Ottawa House, Cushing's Island. He will appear at the People's Theatre in Philadelphia, July 22, at the benefit of the G. A. R., but will immediately return to his festivities here.

George Magee is here with his yacht *Lurline*, and is giving daily aquatic treats to his friends among the cottagers.

THE ARIONS IN GERMANY.

The Arion Society of this city is winning honors in every place in its tour of Germany. Their first concert in the Vienna Prater was a success of the highest order. There were over 4,000 people present, and five encores were demanded. The other demonstrations of approval were unusual for a German audience. Mr. Olschbauer, the president of the Vienna Maennergesangverein, handed Mr. Van der Stucken a medal and several laurel wreaths. The Vienna critics, like those of other places visited, agree upon the high standard of the singing of the Arions.

STELLA REES.

The portrait of Stella Rees adorns the first page of The Mirror this week. Miss Rees was born in Indianapolis, Ind., of Quaker parents, whose training and belief led them to object to the stage. Miss Rees persisted in following the bent of her inclination and talent, however, and became successful as a member of a local dramatic club.

She soon afterward made her first professional appearance with the Alice and Louis Harrison company, and since that formal venture she has played a long line of parts in repertoire and stock, and has been leading lady with Lewis Morrison, Robert Downing, Frederick Warde, and in W. A. Brady's company.

Miss Rees has gained an admirable aptitude as a result of her various experiences, and has accumulated an extensive wardrobe for both legitimate and modern plays. She is devoted to her profession, and whenever she has had a strong dramatic or emotional opportunity, has risen to it and scored a hit.

MR. SANFORD'S ATTRACTIONS.

Possibly the busiest manager in New York just at present is Walter Sanford, who will next season have under his control four attractions, all melodramas, and all requiring the use of very large companies, and any amount of scenic surroundings. My Jack, which Mr. Sanford has had on tour for the past two seasons, has made a good deal of money, and is likely to continue to do so, for some time to come. This attraction does not necessitate much of Mr. Sanford's attention, however. The Power of Gold, of which play something was said in these columns not long ago, and The Struggle of Life, the piece with which Frederick Paulding toured the country last season, are two more of Mr. Sanford's enterprises. Particulars pertaining to the fourth attraction, farther than that the young manager says it will be "the greatest effort of his life," have not yet been given out for publication. It is estimated, however, that Mr. Sanford has signed a contract with one of the leading actors of this country—a five years' contract—and that a long engagement will be played in New York city next season.

LAWRENCE BARRETT'S PROPERTY

Judge Charles Allen, of the Supreme Court of Massachusetts, recently granted an injunction restraining the sale of the property of the late Lawrence Barrett, at Cohasset under the terms of a blanket mortgage held by William Nelson Cromwell, trustee for Senator Joseph R. Hawley, W. W. Crapo, and Henry S. Hyde.

When Mr. Barrett died in March, 1891, his friends thought that he had at least left his family well provided for. Now it is charged by the three creditors named above that Mr. Barrett owed them $42,544.14, and they intend to push this claim and endeavor to take from the widow the home at Cohasset.

The legal representatives of Mr. Barrett and his friends, however, say the claim of indebtedness is unjust. While Mr. Barrett was in England, in 1882, it is said that he fell into the hands of the American Exchange, of unsavory memory, and through its manager, Henry F. Gillig, it is claimed, he was led into complications which really hounded him to his death.

Owing to the death of a member of the royal family during Mr. Barrett's theatrical engagement in London, and the abstention of society from amusement, his performances were practically deserted, and in his straits that followed, he applied to Gillig for money to pay expenses. It is claimed that his application was of no effect until Gillig had impressed him with the belief that the accommodation was a great favor, in spite of the fact that in order to get the money Mr. Barrett was compelled to sign notes and promises to pay, as well as to give a blanket mortgage upon his property. It is claimed that the mortgage was given only as additional security, and that it was without consideration.

The amount of usury exacted may be conceived when it is stated that competent lawyers have advised the executors that Mr. Barrett not only repaid the concern all that was due from him, but actually gave it several thousand dollars more than was due. Yet in the proceedings now brought against the estate it is alleged that Mr. Barrett still owes the sum stated above, of which $31,550.98 was alleged to be due in 1886. The rest is for interest at six per cent. But Mr. Barrett's lawyers, from an expert examination of such of the books of the American Exchange as they have been able to get access to, state that the interest charged the actor was much nearer forty per cent.

The lawyers say that after Mr. Barrett had paid all the principal and more than legitimate interest, the Exchange began to hound him for the usury. He was pursued by alleged legal preliminaries, which his legal friends assured him had no basis of justice, until he became ill from the worry of it, and it is stated that his death was in a measure due to this system of harrassing him. Under his will, Colonel Charles Fairchild, General William W. Blackmar, and Henry Burnett, all prominent citizens of Boston, became his executors, and they are now engaged in defending his estate from this attack upon it.

When Mrs. Barrett and her daughter went abroad recently, for the latter's health, they supposed that the claims against the estate had been settled. They were therefore greatly disturbed to receive notice that their home was to be sold. They cabled to General Blackmar, who had not expected a revival of the old claim, and who had not yet learned of the action of the men represented by Mr. Cromwell. Colonel Ingersoll is of the counsel for Mrs. Barrett, and the claim will be fought desperately by her friends.

WILSON BARRETT'S BRIEF VISIT.

Wilson Barrett sailed for England last Wednesday on the *City of Paris*—the same ship by which he had arrived in New York a week previously. Mr. Barrett called at The Mirror office on the eve of his departure.

It is not generally known that just before he made this trip Mr. Barrett suffered a terrible bereavement in the death of his daughter, a beautiful and gifted girl twenty years of age. She died from the effects of a severe surgical operation. The blow was a crushing one to Mr. Barrett, who idolized his daughter, and the physicians advised him to take an ocean voyage. Having certain business to transact in this city connected with his American tour next season he embarked at short notice.

"There were several matters here that required my attention," said Mr. Barrett. "These have been looked after. I shall return early in October, and open my tour at Philadelphia on Nov. 7.

"Yes, my recent tour in the English provinces was very successful, pecuniarily. At a score of theatres the records were broken by our receipts.

"Your countrywoman, Maud Jeffries, has made a pronounced success in the leading roles of my repertoire. In Hamlet, Ben-My-Chree, Clito, Claudian and Othello she has won greater praise from the critics than any leading lady that I have had. She has beauty, grace, and an interesting personality.

"Miss Jeffries' promotion to principal parts came about suddenly. She was engaged at first in a minor capacity. The leading position in the company suddenly becoming vacant I selected Miss Jeffries to fill the breach temporarily. She was exceedingly nervous about it and begged to be released. There was no help for it, and I insisted. She then gathered courage, rehearsed, went on and astonished even the old stagers by the revelation of great talent and unlooked for artistic resources. Consequently, the niche into which she was thrust so unexpectedly she has filled ever since, steadily improving and obtaining recognition for her efforts from the most exacting of our critics.

"If Miss Jeffries appears with us during our tour next season I think you all will find reason to be proud of her. I say 'if' because there is a bare possibility that she may not act next Winter owing to the serious illness of a near relative which, if it continues, may detain her at her home in Memphis, Tenn., where she is at present."

Mr. Barrett bore traces of his recent bereavement in his face. But he is still the same warm-hearted, kindly man who endeared many Americans to him during his past visits to this country, and he will unquestionably receive a hearty welcome from his friends in his third professional visit, as well as from the public that has grown to appreciate his earnest aims and to admire his attractive and scholarly acting.

Duncan B. Harrison's Little Tippett company will be one of the strongest comedy organizations in the country. It is composed of artists of metropolitan note.

John E. Warner, Nat Goodwin's popular manager, has returned from a five weeks' sojourn in the White Mountains, much against his will. He found it absolutely necessary to be in New York to look after the scenery that is being prepared for Mr. Goodwin's new play by Henry Guy Carleton, called The Gilded Fool. Every scene in the piece will be carried complete, and that is worth making a note of, considering that in his entire career, under his own management, Nat Goodwin has never carried a piece of scenery.

PROFESSIONAL DOINGS.

DICK MARTINEZ, who was last with Mr. Barnes of New York, is in the city.

CARL ALBERTI has severed his connection with the Baker Opera company, with which he has been for eight years, and is visiting in Boston.

H. S. FORTSCHE has signed with Milton Nobles.

VIRGINIA BERESFORD, who was with The Grab Bag last season, has signed with Telephonia.

ETHEL LANDON, who was with Alexander Salvini last season, is in the city.

DELOR DURANT is playing an engagement at Niagara Falls this week.

LOUIS MANN and May Stevens have signed with Lillian Kennedy's She Couldn't Marry Three company.

THE manager of Underground has made Hugh O'Donnell, the leader of the locked-out steel workers at Homestead, an offer to appear in that play this season. His part would require him to be on the stage but three minutes, in a scene where a committee of workingmen make a demand for an increase of wages.

DAVENPORT BELLS has been re-engaged as leading romantic heavy with the She Couldn't Marry Three company.

CARMENCITA and the Spanish Students will be with the Jules Grau Opera company one week, beginning July 18.

AN opera company, headed by Marie Greenwood, is playing a successful engagement at Glenwood Park Theatre, Little Rock, Ark.

MAMIE STEVENSON, of the Spider and Fly company, is enjoying her vacation at her home in Springfield, Ill.

ALONZO HATCH is visiting his mother and brother at Champaign, Ill. Mr. Hatch will go out with an organization called The Alonzo Hatch Opera company, under his own management, opening at Chicago on Sept. 1.

THE GOSSOON will open its season on Aug. 28 at Pope's Theatre, St. Louis.

GEORGE BACKUS and William Dean will go with W. H. Crane's company next season.

GEORGE B. DRAKE is visiting his old friends at Columbus, Ohio.

WILLIAM LLOYD has been engaged to play the leading heavy part in The Limited Mail.

ARTHUR EARLE and Cordie Davega, last season with The Burglar, have signed with The Vendetta company.

HARRY SWEATMAN will again be the business manager of The Devil's Auction.

AUGUSTA MARTINE has signed with Skipped by the Light of the Moon.

J. A. COLLINS has been engaged as scenic artist for Forepaugh's Theatre, Philadelphia.

FRED. ROBERTS and Mary Lauman will be members of The Pulse of New York company.

THE Grand Lodge, B. P. O. Elks, held a meeting on Tuesday last at 10 A. M. After the routine business had been transacted, the election of the following officers took place: J. J. Spies, Exalted Grand Ruler; J. Ballard Carroll, Esteemed Leading Grand Knight; Dan Collyer, Esteemed Loyal Grand Knight; J. J. Armstrong, Esteemed Lecturing Grand Knight; Ed. Walker, Secretary; Henry Palmer, Treasurer; Zeke Chamberlain, Tyler. A fitting tribute was paid to the late J. J. Wallace, who at the time of his recent death in California was Esteemed Loyal Grand Knight.

A RAILROAD TICKET, a new musical comedy, under the management of Joseph Gates and Charles E Blaney, will open at the New Grand Opera House, Columbus, Ohio, on Aug. 15. The company inclues Mrs. George S. Knight, Alma Earle, Mary Stuart, Mary Carey, Emily Sanford, Nora Strong, Charles Burke, Louis Wesley, Willard Sims, Harry Blaney, and the Bijou Quartette.

BEN JOHNSON, of Alexander Salvini's company, is spending his vacation in St. Paul, his natal city.

ALFRED BRADLEY, who successfully piloted the Hanlon Superba company last season, has been engaged to act as business manager for Alexander Salvini. Mr. Bradley has been kept busy with several outside enterprises—among them The Robber of the Rhine engagement at the Fifth Avenue—this Summer, and in order to prepare for the coming campaign, he started Saturday on a three weeks' yachting trip to Bar Harbor and Mt. Desert. J. H. Ryley accompanied him.

JAMES YOUNG, Paul Wilks, Lottie Church, William Humphrey, and Edward Mortimer have been engaged to support Walker Whiteside.

☞ Lillian Brainard is a most versatile young actress.

ANNIE WINTER will play leading business with Charles B. Hanford next season. Mr. Hanford has engaged also Bertram Temple, who was formerly with Robert Downing's company.

THE New Opera House at Defiance, O., built by the Citizens' Opera House Company, is nearly completed. It will be a beautiful theatre, combining the most approved features of modern theatrical construction. The Opera House will be managed by W. E. Bellmer.

W. A. SHEETZ, manager of the Vendome Theatre at Nashville, Tenn., announces his intention to give a month of comic opera at his house. Subscription books for season tickets have been opened. The prices will be "popular."

A LETTER calling Mr. Gerry's attention to the children in the concert gardens at Coney Island led Chief of Police McKane to arrest all the people connected with those places on Saturday night. Their names and ages were recorded, but not a girl under age was found. Chief McKane says the complaint has no basis.

JOHN FORepaugh, of Philadelphia, was in the city last week.

JAMES O'NEILL'S company will include among others Charles Collins, Howard Gould, William H. Pascoe, Kate Fletcher, Helene Lowell, Adelaide Cushman, and Edith Athelstone.

REHEARSALS of Irish Loyalty, Andrew Mack's new play, will begin Aug. 1 at the Union Square Theatre, under the direction of the author, Marcus Moriarty.

A NUMBER of sad-eyed persons on the Rialto are looking for "Joe" Dillon, who was formerly Sadie Scanlan's business manager, and was King Kaliko's press agent. Dillon was to have gone in advance of Bulls and Bears next season.

MR. AND MRS. J. P. CLARK are at Asbury Park for the Summer.

JAY RIAL has bough 6,000 acres of land in Dutch Guiana, and will embark in gold mining. An expert from Colorado is prospecting for him, and is said to have found gold-bearing quartz in large quantities.

WILLIAM L. MALLEY is spending his vacation at the home of his parents in Northfield, Mass. In conjunction with Charles Lamb, Mr. Malley has bought the territorial rights of A Fair Rebel, which he will manage next season.

CHARLES FREW will return to Walter Sanford's company to originate a part in The Power of Gold, and will later play his old part in My Jack.

CHARLES T. VINCENT'S play, Gentleman Jack, which is to serve as the medium for James J. Corbett's stellar aspirations, will present a variety of scenes. The Yale campus, a New York bank, the Madison Square roof-garden, training quarters at Bay St. Louis, the interior of the New Orleans Olympic Club and the Cliff House near San Francisco comprise them.

WERVIE VIVIAN met with a runaway accident at Blue Point, L. I., last Thursday. A horse she drove was frightened by the cars. She was thrown from her wagon. Her collar bone was fractured and she received other injuries.

☞ George Montserrat is a conscientious and painstaking young actor.

AT the annual meeting of the Sea Serpent Club of Boston at Naugus Head, Marblehead, last Friday, an original poem on "Ophidian Incredulity," by Nat Childs, was read by William Seymour. Among the other theatrical people present on the occasion were Frank R. Richards, Charles Barron, and Arthur Leach.

AMATEURS are getting to be pirates, too. Some of them in Austin, Texas, played Caprice on the 11th inst., under the direction of one Lee Peeler, late of the Bijou Comedy company. Within a twelve-month, let us hope, the movement to secure legislation making play-stealing a crime, punishable with fine and imprisonment, will have provided a remedy for these constantly recurring outrages.

THE Players' Stock company season at the Thousand Islands has begun very successfully. Large audiences, made up of the best people from the hotels and cottages, have attended the performances thus far given. The company have leased a beautiful cottage for the Summer at Alexandria Bay and christened it the Players' Lodge. They have also chartered a yacht for the season. The first feast at the Lodge was a supper, given by Edward Vroom in honor of Macklyn Arbuckle's twenty-sixth birthday anniversary.

THE trial week of Larry the Lord in several seaside resorts last week appears to have been successful. The principal paper in Atlantic City predicted that R. E. Graham's farce "will be the leader of its class the coming season." The piece contains twenty-one musical selections. The text is said to be funny. The plot concerns the adventures of a valet who changes places with his master at the latter's desire in order to promote certain affairs of the heart.

THERE is no truth in the rumor that Fred. Williams is to build a theatre in Brighton, Mass.

LAFAYETTE W. SEAVEY, the scenic artist, has returned from his tour of the Catskill Mountains, where he has been engaged for the last week in making sketches for Joseph Jefferson's elaborate revival of Rip Van Winkle.

EDWIN TANNER'S repertoire will for the coming season embrace The Mountebank, Nick of the Woods, and a special production of Dr. Jekyll and Mr. Hyde, in which a large chorus of madrigal boys, led by Master Willie Marcus, the boy soprano, will appear.

THE license of the new National Theatre, in Washington, has been revoked for failure of the proprietors to comply with the requirements of a new building law, and that city is now without a licensed playhouse. Some of the Washington theatres have made necessary changes, but none of them has complied with the law. The proprietors will make the necessary alterations, of course, before the season opens.

WALLIE EDDINGER recently won the second prize in a foot-race at Patchogue, in which several boys contested.

MANAGER CORDRAY, of Portland, Ore., recently won the friendship of the newsboys of that city by giving them free tickets to a performance of The Naiad Queen. The lads made a street parade before the performance, preceded by the theatre band and a huge property dragon borne aloft by several hundred men.

SIXTY girls of the ballet in the spectacle of Egypt Through the Centuries at Eldorado, were discharged Friday night by order of the president of that enterprise, for having transgressed an order that they should not attend a local picnic on Wednesday night. With the usual feminine art of tears and relative business, they melted the heart of the discipline-enforcing official and were reinstated finally.

FRED. PEEL, the business manager for Nellie McHenry in A Night at the Circus, is in Chicago.

FREDERICK MEADOW has signed to play juveniles and heavies with Walker Whiteside next season.

HARRY CORSON CLARKE was in town for a few days last week. He has returned to the Berkshire hills for a few weeks' shooting.

LUKE MARTIN, stage manager of the Power of the Press, and Etta Baker of the same company, are visiting friends in Minneapolis.

HARRY CORLISS will, at the commencement of the coming season, once more issue his *Exchange Bulletin*.

WILLIAM A. BRADY has engaged Nanine Palmer to play the leading female part in After Dark.

THE Gerry society notified the managers of the Madison Square Theatre on Friday that unless they furnished proof that Bessie Clayton, whose kicking is a feature of the performance there, was over sixteen years of age, the society would prevent her further appearance. The girl's mother telegraphed to the family physician in Philadelphia for a certificate of her age, but he was out of town; and then Mrs. Clayton made an affidavit that her daughter was born June 1, 1876, and sent it to Mr. Gerry. The stage manager of the theatre told a member of the society who threatened to attend the performance during the evening that he would not be permitted to go behind the stage without a warrant.

THE Summer company that is meeting with success at the Queen's Theatre in Montreal, is receiving much social attention. The citizens are doing all they can to make the stay of the members pleasant. Last week they were the guests at luncheon of the officers of H. M. S. *Pylades*.

MR. AND MRS. CHARLES B. HANFORD are spending a few weeks at the Warm Sulphur Springs, Va. For several years past the young tragedian has visited that pleasant and salubrious resort regularly.

EVA TURNER, who was with Fanny Rice last season, has joined the By Proxy company, which is playing a Summer engagement at the Boston Museum. She succeeds Helene Lowell in the part of Mrs. Parton.

JUDGE DALY has decreed the dissolution of the partnership between Mark Murphy and Henry B. Clifford, in O'Dowd's Neighbors, in which Mr. Murphy will now star under the management of Fred. H Whipple, opening at Atlantic City in August.

PERCY LESDON, who came to this country some weeks ago with a design to star in Flying From Justice and Monte Cristo, has changed his mind and signed with Thomas W. Keene for leading business the coming season.

C. B. CLINE, the clever press agent of Koster and Bial's, is enjoying a vacation. He will return to the city on Aug. 2.

JOHN J. MCNALLY and Julian Mitchell are putting the finishing touches to A Bad Bargain, in which James T. Powers will star, supported by Peter F. Daly, with Fay Templeton as the soubrette. The season will open the Walnut Street Theatre, Philadelphia, on Sept. 4.

DEWOLF HOPPER will sail for home on the *City of Paris* July 20, after a great variety of European experiences, including a visit to Patti at Craig-y-Nos. Among the cherished souvenirs that he will bring back is an ancient pewter mug from the "Cheshire Cheese," a famous old London inn.

THE new character to be introduced into Wang when it is seen again at the Broadway Theatre on Aug. 15 will be played by an infant less than a year old. Says press representative Goodfriend: "Manager Stevens is gleeful over the fact that he will be able to defy Commodore Gerry's Society. The new law regarding stage children goes into effect in September when the baby chorus will then resume their songs as in the original production."

ADVICES from Helena, Mont., state that Daniel E. Bandmann and Mary Kelly, an actress known in California and the Northwest, were married on his ranch a few days ago. The actress had been one of his guests during the past few weeks. It was not generally known that Bandmann was free to wed. Millicent Palmer, a charming actress and a once-beautiful woman, who is now in London, was married to Bandmann about 1869, while she was playing in his company in London, but she has lived apart from him for many years. After their marriage they starred together, and both appeared in this country soon after. The wife gained much praise for her acting. They subsequently visited this country—in 1879—and played at the old Standard Theatre. After their separation, about 1883, Bandmann started on his tour of the world.

WILLIAM HAWORTH, having completed the sale of his latest play, The People's King, is at work on a new comedy-drama, called The Defaulter. It will not be ready for production, however, until Spring.

WILLIAM GILLETTE is hard at work on Ninety Days from Date, a spectacle that may be presented at the new American Theatre.

THE Court Street Theatre, Buffalo, according to its manager, H. R. Jacobs, will be one of the handsomest in that city when it is reopened on Aug. 15. The house has been refitted throughout, and only the best attractions will hereafter be presented. During the coming season matinees will be given Tuesdays, Thursdays and Saturdays, and prices will range from twenty-five cents to one dollar.

GEORGE C. STALEY will open his fourth season in A Royal Pass under the management of Henry Doel Parker at Cleveland, O., Aug. 8. Gustave H. Kline, the composer and musical director, has been engaged for the coming season, and will write the music for Mr Staley's new play, now being written by John Stapleton. Mr. Parker has engaged his company, and the season is booked.

THE OLD, OLD STORY is not being played for a Summer tour. It was acted at a special performance for A. C. Arthur's benefit at Corning, N. Y., hence the mistake.

GEORGE A. BOSER will be a member of the Skipped by the Light of the Moon company.

THE laconic response by Lottie Collins to a query by Charles Frohman as to whether she was alive, was "Ta-ra-ra-boom-de-ay." It was rumored that the noted singer of this song had died on the continent while seeking rest.

IT was rumored in the city papers on Saturday that Hugh Fay, the Irish comedian, had died on shipboard, on his way to England, from a hemorrhage of the lungs. No verification of the report has been received. Fay sailed for Europe on July 2, on the *Wisconsin*, accompanied by his wife, formerly Grace Decker, to whom he was wedded a few weeks ago. He has suffered for years from a lung trouble.

THE wife of Tim Keefe, the well-known baseball player, a sister of Helen Dauvray-Ward, will sail for Europe next week. She recently received a cablegram announcing that her sister, who has been seriously ill in Paris, under the care of Mrs. Ivan Caryll (Geraldine Ulmar), has almost recovered. Mrs. Keefe, who is a sculptor, is working on figures to ornament the Women's Exhibit at the World's Fair.

NEW scenery is being prepared for the reproduction of Neil Burgess' County Fair at Proctor's Theatre, where it was originally presented. Improved mechanical effects are also promised, and "Cold Molasses" will have six competitors in the race, but will still remain a prime favorite.

DAVE WHEELER, for several years past with Daniel Sully, has been engaged to act as business manager for John T. Kelly in McFee of Dublin.

IN an interview with Richard Mansfield published in THE MIRROR last week he was represented as classing Men and Women and The Lost Paradise among frothy plays of the time, of which he said people are becoming weary. The interview really contained in substance but little of a long conversation from which it was taken, and the plays mentioned, Mr. Mansfield says, were spoken of in another connection which was not a part of the published interview. Mr. Mansfield has seen neither of these plays, although he holds their authors in high esteem; and therefore it is quite improbable that he would class them with the farce-comedies which really formed the basis of the remark in that connection.

☞ George Montserrat was so realistic a villain that when he put a knife into the hand of the blind widow and induced her to try to kill an innocent man, the audience rose at him and paid him the unusual compliment of a storm of hisses.—*The Spirit of the Times, Dec. 5, 1891.*

THE members of the Frawley Dramatic company, which recently concluded a Summer season at St. John, N. B., speak in high terms of T. D. Frawley. The company had a successful farewell benefit before leaving St. John. Mrs. R. E. Stevens, who had returned to New York before this affair came off, was surprised and pleased to receive a pleasant letter from Mr. Frawley enclosing a cheque for her share of the receipts. Mr. Frawley's spirit of thoughtfulness is rare, indeed.

A. C. HARTZ has experienced some difficulty in filling the part in Friends that calls for an actor who is also a fine pianist. Mr. Hartz came to the conclusion finally that Lucius Henderson was the only actor that would fill the bill. Mr. Henderson, however, had bought a ticket for Europe and was going across to complete his musical studies. Mr. Hartz induced him to sign a three-years contract and give up his foreign plans, engaging to pay him a salary, it is said, of $200 a week.

SIMMONDS AND BROWN have engaged for Manager Harry Williams a company to present Katie Emmett's Waifs of New York, which will open the season on July 30 in Chicago. The company embraces Lizzie Mulvey, Sadie Stringham, Florence Roberts, Josephine Amann, E. Fay Spengler, N. D. Conniers, Andy Amann, Ed. Clifford, Henry J. Voltner, Ed. J. Powers, James H. Lewis, Ed. Peiper, and Little Imogene Washburn, who will play the child's part. Charles E. White will go in advance. Henry Young will be treasurer, and Ed. Clifford stage manager. John G. Buss, of the Haymarket Theatre, Chicago has painted new scenery.

F. F. PROCTOR is spending the Summer at his home in Larchmont, where he has lived for the past three years.

KATIE EMMETT arrived in this city the other day from her country home at Lake Villa. Rehearsal of her new play, Killarney, will begin at the Star Theatre on Aug. 1, under direction of the author, Con. T. Murphy. Robert McNair and Thaddeus Shine have been engaged for this play, new scenery is being painted for it, and H. A. Ogden, who designed the costumes for Scanlan's Mavourneen, will also design the costumes for Killarney.

CLARA BEAUMONT has arrived in New York from San Francisco. Her principal object here is to establish a managers' and actors' agency, and to act as representative for a number of theatre managers on the Western coast. Miss Beaumont has a novel scheme in connection with her proposed agency. Her idea is to make every actor that does business with her a member of a provident association. One-half of all the membership fees will be banked, and the actor who is stranded by a manager will be entitled to draw upon his reserve to pay his railroad fare to New York.

RANDALL AND DICKSON are making all the necessary preparations for A. Y. Pearson's big production of The White Squadron at the Fourteenth Street Theatre on Aug. 15. Mr. Pearson has gone to the mountains, and left the entire management of the affair in the hands of the firm. James P. Dickson has engaged all the actors, the models for the scenery have been accepted, and work is now going on in earnest.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57 Leicester Street, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel Kiosques and at Brentano's, 17 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 44 Rue de Rennes. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - - JULY 23, 1892

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

CASINO—THE VICE ADMIRAL, 8:15 P. M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE.
PALMER'S—THE MASCOT, 8:15 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M. Advertisements may be sent by telegraph.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

SPECIAL.

Every professional inserting a card of ten or more lines for three months or longer in this paper will receive a copy of THE MIRROR for the same period, without extra cost.

THE PROPOSED LAW.

THE many interesting letters from representative actors on the subject of the proposed law to punish theatrical confidence men, that have appeared in THE MIRROR, conclusively prove that the members of the profession are heartily in sympathy with the movement we have instituted. We have yet to find the actor who is opposed to the object aimed at, or who does not agree with us that the guild requires, and ought to have, adequate protection from swindlers.

The only point of difference that has come to light thus far is regarding the form of legislative remedy to be invoked. Several of our correspondents hold mistaken views concerning the scope and the probable operations of the proposed law, growing out of misconceptions of the meaning of the terms of the bill or of the constitutional limitations that compass an effort in this direction. Others misunderstand and fall into error concerning the class of managers that the proposed law will affect. All these differences we shall endeavor to reconcile, and all mistakes we shall try to correct.

The bill that we are advocating may not be perfect, as it stands; we do not profess that it will remove all the wrongs and all the evils that afflict actors. But we do assert that it was prepared with great care and ample deliberation by an expert lawyer, familiar with the workings of the theatrical business; that its passage will not embarrass, cripple, or injure any honest manager, however limited his capital; that it will afford relief from what has been justly called "the curse of the American stage"; that it will be one step—and an important step—in the right direction, and that it deserves the support of all professionals.

If the bill as drafted can be improved, it will be improved before it is given to the legislature. It is THE MIRROR'S intention and desire to bring together, later on, the wisest heads in the profession to confer with that end in view. Meanwhile, the movement demands the public support and the hearty approval of the profession generally.

NO ABUSE INTENDED.

IN commenting upon the proposed use of babies in a contemplated production, the *Sun* assumes that upon the going into effect of the new law relating to children on the stage there will be at once an effort to run to extremes in the exhibition of infants; and our contemporary sounds a warning to the effect that Mayor GRANT, Mr. GERRY, and others will see to it that the little ones are not abused.

It may be pertinent to remark that the theatrical profession will probably forestall any such solicitous remedies as rest in the hands of Mayor GRANT and Mr. GERRY. There are no truer friends to the children than those that have been powerful in the work of liberating them from the arbitrary and unreasonable interference of the GERRY Society.

There will be no abuse of stage children at the hands of their parents and professional friends.

PERSONAL.

LA VERNE.—Lucille La Verne last week occupied a box at the Madison Square Theatre with Governor Buchanan, of Tennessee, who was an old friend and political comrade of her father.

RADCLIFFE.—Minnie Radcliffe, leading lady with Sol Smith Russell, has received a very flattering offer to star, but has deemed it wiser to defer the venture, and has re-engaged with Mr. Russell.

WILLIAMS.—Sallie Williams, sister of Fritz Williams, of the Lyceum Theatre stock, and daughter of Fred. Williams, director of the stage of that theatre, will be married to Charles H. Riegel at her home in this city in August. Both are now on tour with The Power of the Press.

RICHARDS.—Frank B. Richards will succeed N. A. Mockill as business manager of the Globe Theatre, Boston. Mr. Richards was for years night editor of the Boston *Globe*, and resigned about a year ago to become press representative of the Park Theatre.

WILLIAMS.—Harriet Williams, a daughter of Jesse Williams, the musical director, made her professional debut as Francetta in the cast of Sinbad at the Garden Theatre. She is a handsome and accomplished girl.

DYAS.—At short notice, and upon the invitation of friends, Ada Dyas sailed for Southampton last Tuesday by the *Spree*, for a brief absence. She will combine business with pleasure while abroad.

JUCH.—Emma Juch is resting in San Francisco. She is socially a favorite in that city, and was recently entertained at a luncheon given in her honor by Mrs. Dr. Brechman at the Presidio, where a large number of friends congregated to greet her.

BOOTH.—Edwin Booth left town last Wednesday to visit his friend, banker E. C. Benedict, at Greenwich, Conn. After a short sojourn there he will go to Narragansett Pier, and thence to Buzzard's Bay as the guest of Joseph Jefferson.

MORRIS.—Fritz Morris, the well-known business manager who has for a number of seasons been an important member of Charles Frohman's forces, was married last evening at the residence of her parents, No. 347 West Fifty-fifth Street, to Miss Isa Dryer, a young lady of rare beauty and refinement. The Rev. Dr. F. De Sala Mendes performed the ceremony. The happy couple will leave for California to-night (Tuesday).

ALDRICH.—Louis Aldrich, who had spent several weeks in Boston and New London, returned to New York last week.

LOWELL.—Helene Lowell, who has been playing successfully in By Proxy at the Boston Museum, has been engaged by James O'Neill to appear next season in his production of Fontenelle.

CLARGES.—Verner Clarges, a sterling actor, who has been prominently identified with Robert Mantell's company for several seasons, has not yet signed for next season. Mr. Clarges' experience has been very extensive, and his artistic services are invaluable to any first-rate company. Mr. Clarges is a conspicuous member of the clever and successful company that is playing this Summer at the Queen's Theatre, Montreal.

BELASCO.—David Belasco, who is in town for the Summer, is exceedingly busy with several new plays, besides putting the finishing touches to the piece that is to inaugurate the new Empire Theatre. Mr. Belasco thrives on hard work, and his vitality seems to be equal to any amount of it. Not at any point in his career as a dramatist has his horizon been filled with so many clearly defined projects as at the present time.

BARLOW.—Billie Barlow, formerly well-known in local comic opera circles, has had a great vogue in Australia the past season, where she appeared in burlesques.

COWARD.—Edward Fales Coward, who has been the *Evening Sun's* dramatic critic more than two years, retired from that post last Thursday.

WYNNE.—Agnes Wynne, who was engaged to play leading roles in various comedies by Manager Holland, of Philadelphia, was unable to fill her contract owing to a surgical operation that had to be performed on account of an accident. The operation was in charge of the celebrated surgeon, J. William White. It was entirely successful, and we are pleased to be able to announce that Miss Wynne is now completely recovered. She will open with Mr. Holland's company at the Girard Avenue Theatre in September.

MILLER.—Agnes Miller, who will appear with Charles Frohman's Comedians in Settled Out of Court, was among the arrivals by the steamer *Aurania* on Sunday.

HAYMAN.—Manager Al. Hayman will sail from Europe by the *Augusta Victoria* on Aug. 20. He expects to reach New York on Aug. 27.

SMITH.—Nixie Smith, aged twelve years, daughter of Col. Nicholas Smith and grand daughter of Horace Greeley, has written a play called The Lady-Killer, which she recently read to a gathering of actors and managers in Montreal.

FANSHAWE.—Arthur L. Fanshawe has finished a play called Our Country Folks, part of the action of which occurs in Washington, and in which President Cleveland is a character.

HAWORTH.—William Haworth has gone to Far Rockaway for the rest of the Summer.

RICE.—Fannie Rice returned from her six weeks' visit to Europe on Thursday.

LOTTA.—Lotta, the inimitable, will once more be seen throughout the country in her successful repertoire. D. A. Bonta has made an arrangement by which the popular star will be under his management next season.

KENWARD.—Edith Kenward will not go to England this Summer. She will remain in town until her engagement with Charles Frohman begins. Miss Kenward has a claim of something like $800 against the management of The Robber of the Rhine company.

MILLER.—Henry Miller returned from Europe on the *Columbia* last week. Next season he will play the leading part in The Junior Partner. The season will begin on Aug. 4.

STRAKOSCH.—Avery Strakosch, who sang Tony Gay in A Trip to Chinatown, all last Winter, will rest until December, when she will be ready to engage for prima donna parts in comic opera or farce-comedy.

BUCKSTONE.—John C. Buckstone, late of Charles Frohman's stock company, is just off on a fishing excursion to the Thousand Islands, accompanied by his wife and little daughter Dorothy. Mrs. Buckstone (Adela Measor) has just concluded a long engagement with Richard Mansfield, and has won golden opinions from the entire Western and San Franciscan press for her versatility in emotional and comedy work. Neither Mr nor Mrs. Buckstone has as yet arranged for next season.

CAYVAN.—Glowing accounts are received of the pleasures enjoyed by and the honors paid to Georgia Cayvan and her party on their journey to and in Japan. They were the only women on the ship *City of Pekin* from San Francisco to Yokohama, and the captain, steward, and purser, as well as the other passengers, were constant in attentions for their comfort. Arriving in Japan, they found that Miss Cayvan's fame and intention to visit had preceded them, and there they have been treated with almost royal courtesy. Miss Cayvan was ill on shipboard, and has not yet recovered her health, which was impaired by her labors here before starting; but it is said that she will return in good time, fitted for her stage duties.

LETTERS TO THE EDITOR.

GHOULISH SENSATIONALISM.

70 COLUMBIA HEIGHTS,
BROOKLYN, July 22, 1892.

To the Editor of the Dramatic Mirror:

SIR.—There are times when looking through the columns of the daily press one can scarcely believe that we live in a civilized country, and among human beings supposably gifted with intelligence above the brute creation.

An excellent illustration of the entire lack of decent sentiment among reporters is to be found in the accounts of the death of Kate Castleton. Having been for years a warm personal friend of Miss Castleton it will not be difficult for anyone to understand with what a shock I read the account of her death in the *Evening Sun* last night. But before I had finished the article my indignation had nearly crowded out every other feeling.

After devoting half-a-dozen lines to the history of her illness and death, the reporter proceeded to lay bare all the wretched story of her unhappy marriage to a criminal, and the entire after life and exploits of that man, going deeply into his imprisonments and escapes and other particulars. After the first few lines, the writer dropped the story of the woman whose obituary he was supposed to be writing and devoted all his intellect to the serving up of a dish for a certain class of his readers. Nor was he alone in his noble effort to attach a stain to a woman's memory. The *Herald* this morning devoted even less space to the woman and more to the man.

Neither of the beasts who were responsible for the outrageous articles cared whether in life any blame had ever attached to her for her husband's shortcomings. They had not enough human feeling in them to respect the dead. They simply knew that an actress was before the public, and that there was something in her life which they could use for a sensational article. Certainly the role she appeared in did not give them much scope, but then, there was the criminal husband. Here was carrion for the vultures. They wrote and their papers printed their miserable penny-a-line stuff and the public read. What if it brought a few more tears to the eyes of the faithful friends, left almost dumb with grief? It brought a few cents to *their* pockets and that was all that was to be considered.

It is a blessing that the dead cannot hear. The poor little woman who suffered so much in life and yet made no word of complaint is beyond the reach of heartless words. Her memory is enshrined in the hearts of those who knew her and there is no one to take her place.

It is a pity that there is no punishment provided by law for such creatures as the reporters referred to. Total ostracism is what they deserve.

A free press and free speech may be desirable institutions, but it seems to me that in America we need a little less freedom and a little more decency.

ARTHUR C. PELL.

A SWORN STATEMENT FROM HARRY CHAPMAN.

NEW YORK, July 14, 1892.

To the Editor of the Dramatic Mirror:

SIR.—In your issue of July 16 appears an article signed by one Steve Leach, a would be manager, in which he says I figured as injured innocence. Let us see.

Along in March last when walking up Broadway, at the corner of Thirty-second Street, Leach came up to me, shook my hand and said: "Do you know that I have taken a forty years' lease of the Lyceum Opera House?" I said no. "Well, I have, and I want a good architect." I told him that if I was going to build a theatre Mr. George H. Edbrooke would be the man, as I had seen the good work he had done in building theatres.

I gave him Mr. Edbrooke's card and wrote my name on it, and he called on Mr. Edbrooke and engaged him to do the work (much to Mr. Edbrooke's sorrow). He used me as his catspaw to get introduced to business men, as he was, as I afterward found out, unable to get an architect to do the work unless he put up—which was something he was unable to do, as he had no money.

Leach says I came and volunteered to introduce him to Mr. Edbrooke. Steve Leach is a liar, pure and simple. The above statement is the plain truth, which I am ready to substantiate.

As regards my saying that I am one of the oldest managers in America, I never use the expression myself; but many of my friends do. I will say this: I first went on the stage at the old Chatham Theatre, then under the able management of Tom Flynn and Henry Willard, in the year 1839, long before Steve Leach was in the market, trying to build theatres on wind. In 1843 I took a company on the road, played in school-houses and halls. I will leave you to judge how long I have been in the business. So much for "the old manager." I am well known throughout the country and do not owe one dollar to any actor that was ever in my employ. That is more than the would-be manager can say. I have a little bill that was sent me for services rendered by an actor to Leach, when he had the Alone in London company out. The amount is $46 90, which the party would be pleased to have him come and settle.

Mr. Robert J. Cutler, master machinist, I had the misfortune to introduce Leach to. He engaged Cutler to build the stage, and run it after the theatre was built. He has a bill for work done on the plans of the stage which he would be pleased to have Leach come and settle. If he has so much money at his command, why don't he pay working-men their money? (The Theatrical Mechanics' Association and the Theatrical Protective Union please take notice.)

Steve Leach's debts, outside of those of friends of mine, that I introduced him to, and that he beat, I have nothing to do with; but those he has got to pay. I was the "royal sucker" ever to place confidence in a fellow like him; to introduce him to friends, and to try and help a young man along. That is the thanks one gets. No wonder business men have lost confidence in the profession; it is caused by the skin Leach kind.

He says that I told him I could work the press. Again Steve Leach is a liar. Through friends of mine of long standing on the press I gave him and his project a good send-off, as the files of the daily press will show. He was greatly pleased, as he had said to me: "Don't fail to put in Steve Leach, manager." He speaks about five dollars. Yes, I did one time ask him to lend me that amount, which he gave me his word that he would do that evening, but never did. I think after all the running around for him at his request to get persons to take the corner building for a hotel, I was entitled to that favor. I will say that I have been sick, as you know, for nearly five years, and unable to attend to active business.

I make this proposition to the would-be manager. I will give a bond in the sum of one thousand dollars to his five hundred dollars that he owes more dollars than I do nickels, and that he has been at work all the time. And the same amount goes if he can prove that I ever did a mean or dishonorable act.

As regards Mr. Edbrooke, we have been acquainted for the last twenty years, and if I wanted money and he could spare it I could have it and welcome.

The whole statement made by Steve Leach, the never will-be manager, (he lacks the great essential, brains) in regard to my connection with the affair, is a lie from beginning to end.

Leach told me that if he did not build the theatre his name was "mud." Mud Leach—pretty name, is it not?

HARRY CHAPMAN.

Subscribed and sworn to before me this 14th day of July, 1892.

S. B. GOODALE,
Notary Public, N. Y. Co., N. Y.

NOT POSTED.

PEAK'S ISLAND, PORTLAND HARBOR, Me.,
July 9, 1892.

To the Editor of the Dramatic Mirror:

SIR.—The Portland correspondent of a New York dramatic paper says that "The statement in a dramatic sheet (meaning THE MIRROR) that T. C. Howard was offered the management of the new Opera House on Long Island is incorrect. Messrs. Thomas and Watson have the only one on the island."

As proof that the aforesaid correspondent is not as well posted as one who makes unqualified statements should be, I will show him, whenever requested, the original letter written me by Ernesto Ponce, the owner of the aforesaid theatre, dated June 20, offering the building to me on rental or percentage. Mr. Al. Haynes, a responsible financial manager, was to have been associated with me in the enterprise. Mr. Haynes went down to Portland and sent me word that he did not deem the venture a profitable one. Had I accepted, Messrs. Thomas and Watson could not have obtained the "only theatre," etc.

Yours, T. C. HOWARD.

THIS ALSO CONCERNS LEACH.

NEW YORK, July 16, 1892.

To the Editor of the Dramatic Mirror:

SIR.—In relation to the letter of one Steve Leach in your issue of July 16, I have documentary proofs in writing which are locked up in the safe of my attorney, and as he is out of town for a few days, it is impossible for me to answer his letter this week, but I will have the matter at your disposal for the following week's issue, and then the public can judge of the truthfulness of Leach's statements.

Yours truly, R. E. SAUSE.

HIS HONOR THE BARON, with Managers Rutter and Young in charge, will begin the season early in September. They have a route covering a number of the best cities. The management say the organization will be unusually strong and many novelties will be introduced.

THE USHER.

An intimate friend of Whitelaw Reid writes me as follows regarding a paragraph in this column last week:

While it is true that Mr. Reid's residence in Westchester County was erected originally by Ben Holliday, the famous pony expressman, and part owner of the Ophir mine, Mr. Reid had the misfortune to have it burned down four years ago, and he has since erected the present structure on the old site.

Your statement is quite true that the work was done by Union men. As it was given out by contract during Mr. Reid's absence from the country he had little personal knowledge of the details. The president of the Marble Cutter's Association has made a voluntary statement to the effect to his knowledge all the marble work, and, as he believed, all the other work was done in this way.

The contracts were given out by the well-known architects, McKim, Mead and White, and the chief contractors were Batterson, Lee and Estle; Hetu Brothers; Davenport and Company; Alexander Orr; J. S. Conover and Company; A. R. Whitney, etc.—nearly all well-known houses.

So much for the political mare's nest discovered by the dramatic nuisance.

Although Americans have taken no active part in the Vienna Dramatic Exhibition, numbers of American professionals have gone to it as visitors. Vienna is more critical and more cosmopolitan than Paris. It is more independent, into the bargain. It recently crowned the comparatively unknown Italian Eleanora Duse, and a little later rejected the elsewhere celebrated Joseph Kainz. The Austrians have the finest taste in matters of dramatic art. Their histrionic horizon is wider than that of the French, and neither prejudice nor favoritism enters into their tests of artistic worth.

In another column will be found a letter from Arthur C. Pell, indignantly protesting against the sensational way in which several of the daily papers treated the death of Kate Castleton.

We have the most enterprising, progressive, alert press in the world, without doubt. But scum—a nasty, ill-smelling scum—floats on the surface of the seething cauldron of American journalism, belying the nature and the quality of the good stuff beneath.

This scum is sensationalism, and sensationalism is the synonym for everything that is brutal, heartless, putrid and poisonous in the press. Its existence to day is even more conspicuous than it was long ago when Dickens, to "get even," described the New York *Sewer* and the *Rowdy Journal*.

Sensationalism of the sort that excites Mr. Pell's honest indignation is at once the bane and the shame of American journalism. True, it is confined to a certain class of newspapers; but the fact that it exists at all in these days when the press has grown to be a mighty power in the land is a source of sincere regret to thousands of Journalism's best friends.

Victor Hugo once divided the theatregoing public into three groups or classes.

1. The crowd, that expect action, plot and situations.

2. The women, who look for passion and emotion.

3. The thinkers, who hope for characters and studies of human nature.

How true were those classifications when they were made, and how true they are to-day! How clearly do they show the falsity of the oft-reiterated doctrine that the theatre leads the public! As well say that the tail wags the dog.

The stage is the slave, not the master. Its condition depends always upon the condition of the public. An intelligent public demands an intellectual drama, and *vice versa*. Managers and actors frequently are censured for the degeneracy of the stage, notwithstanding the fact that neither managers nor actors can thrust that down the public's throat which the public refuses to swallow.

Our public, for several years past, has demanded corned beef hash from the playwrights and "beanery" service from the actors. A steady diet of that sort has palled at last—just as THE MIRROR, more than a year ago predicted that it would pall—and although hash and rough service will continue to be popular among the few, the many have begun to clamor for something better suited to stomachs that are just beginning to recover their self-respect.

Men that have feasted on the coarsest fare cannot transform themselves into epicures in a moment; wherefore, the return to gastronomic perfection will not be sudden. But, already, disgust has asserted itself with the erst welcome crudities and a distinct improvement is seen and felt.

In other words, mere trash has become insupportable to the public, and there is a universal cry for better things.

Some actors think the law to punish swindling managers is too strong, others think it is too weak. On one point all are agreed, that there is an urgent need for a drastic remedy. In the discussion now in progress the wishes of the majority of professionals will be ascertained.

GOSSIP OF THE TOWN.

VIRGINIA HARNED is at Narragansett Pier.

SARA JEWETT, still an invalid, is at Pigeon Cove.

NEIL BRYANT, once a famous minstrel, is a government clerk at Washington.

LESLIE LEIGH will spend the Summer at Seaside, Staten Island.

MARIE BARTLETT, the contralto, is at her cottage at Bath Beach, L. I.

H. PERCY WELDON is summering on Staten Island.

JESSIE WEST has signed with the Leaves of Shamrock company.

MISS C. C. TENNANT CLARY, who some time ago organized a series of concerts in Omaha, is trying to arrange for a grand opera season in that city and Council Bluffs this Fall.

WILLIAM GILLETTE is at Divonne-les-Bains, in France. He will soon return to New York, much improved in health.

EDWARD KNOTT has signed with The Power of the Press.

WALTER FESSLER has returned to the city, having concluded a long engagement in Portland, Oregon.

ANNIE BLANCKE, pleasantly remembered as Taggs in The County Fair, has ended her engagement with that company and is now in Boston for the Summer.

MCKEE RANKIN arrived in New York a few days ago. He points with pride to the fact that he weighs a great deal less than when he left here. Mr. Rankin has not made any plans for next season.

E. H. SOTHERN is still in London, where he has been attending Sarah Bernhardt's performances with great regularity.

CLYDE FITCH writes that he is busy adapting the play for John Drew. Mr. Fitch spends most of his time in the country in the vicinity of London.

A. B DE FREECE, who was identified with the Actors' Fund Fair, has been appointed a Summer-resort correspondent for the *Commercial Advertiser*.

WILLIAM BLAISDELL has been re-engaged for the Fay Templeton Opera company.

HARRY M. ALLEN has gone to Washington for the Summer.

THE soubrette roles at the Boston Museum next season will fall to Fanny Forrester, who has been engaged by Manager Field.

THERE is said to be a close resemblance in appearance between Madeline Merli and Mrs. Bernard Beere, the English actress. Miss Merli will be seen in a new play early in the season, and also in a special production of Frou Frou, in which play she has made her greatest success.

JENNIE WHITBECK, a younger sister of Patrice, the soubrette, has been engaged for Underground.

JOSEPH MURPHY has returned to the city after a fishing season up in the mountains of New Hampshire. He has commissioned Daniel L. Hart to write a comedy-drama for him.

GEORGE MORTON has been engaged for The Danger Signal company, in support of Rosabel Morrison.

JOSEPH CALLAHAN has purchased the play of Shamus O'Brien, and is having it rewritten. It will then be presented as "the first Irish operatic comedy-drama."

HARRY W. CORTISS has been elected a director in the Grand Conservatory of Music of the city of New York.

W. S. REEVES, proprietor of the Hands Across the Sea company, arrived in New York last week. He makes his headquarters at Cortiss' Dramatic Exchange.

EDWARD AMBERG has been engaged as stage manager of Richard Anderson's Indian Hero, in which he will also play a character part.

DORE DAVIDSON and Ramie Austen will play a preliminary season of ten weeks, beginning Aug. 21. Their regular season will not begin until after election. Mr. Davidson is engaging his company.

WALKER WHITESIDE, the young tragedian, and his manager, W. F. Henderson, are in New York, preparing for next season. Constance Hamblin, who will play the leading heavy business, John M Sturgeon, and William Humphrey are among those engaged to support him. Mr. Whiteside may sail for Europe next week.

☞ Mr. and Mrs. George Montserrat (Lillian Brainard) are open for joint engagement. Address this office.

EMILIE EDWARDS has closed for a tour of forty-two weeks with The Planter's Wife, in which she will be featured. Her publishers have in press a volume entitled "Love's Temptations, or a Heart Laid Bare," in which her several poems will be collected.

WILLIAM LORAINE has been signed by Fred. H. Whipple as musical director of O'Dowd's Neighbors, in which Mark Murphy will star. Rehearsals will begin on Aug. 1 at Atlantic City.

TONY PASTOR has cabled to Harry Sanderson that he has engaged in London Birdie Brightling, a serio-comic vocalist, who is now very popular in that metropolis. She is described as a very spirited dancer and a remarkable soloist on the banjo, and she is said to have beauty as well.

THE American Society of Scenic Painters have resolved to apply to the authorities of the Columbian Exhibition for space for an exhibit, and have appointed Harley Merry, Lafayette Seavey, and Ernest Albert as a committee to make arrangements.

TONY FARRELL is back from Chicago much elated over the success of My Colleen, his new play by James A. Herne. Next season Mr. Farrell will carry special scenery and have a strong company to interpret the play.

OLGA VERNE, of last season's Money Mad company, has returned to the city after a two weeks' holiday.

GRAND JUNCTION, Col., has a new theatre in the Park Opera House, managed by Edwin Haskell, and costing with its site, $25,000. It is of brick, has a seating capacity of 900, and is well equipped. It was dedicated by the Haverly Minstrel company.

IRENE MURPHY has retired temporarily from the Baker Opera company.

THE Deshon Opera company, with Carmencita and the Spanish Students, closed a successful season at De Give's Opera House in Atlanta, Ga., on the 6th inst.

MAMIE SHORT, called "Marion Short, the California entertainer," has left the stage after a season with Marie Hubert Frohman, to continue her specialty as a reader.

POLOSSY KIRALFY'S spectacle of The Orient will be produced in the Madison Square Garden Amphitheatre in the Fall.

FANNY RICE'S season will open on Aug. 29 at Asbury Park.

BY the recent death of his grandfather, W. H. NORRIS, who is known in theatrical circles, has fallen heir to $8,000.

EUGENE ROBINSON has been seriously ill for a month. He is at the Eye and Ear Hospital at Second Avenue and Thirteenth Street.

MAY HILLMAN has signed with A Fair Rebel.

ISAAC B. RICH has gone to Lake Maranacook for the Summer.

☞ Lillian Brainard was a beautiful and sympathetic Mrs. Prescott.—*Spirit of the Times*.

E. D. STAIR, manager of The Barrel of Money company, was in town last week.

GRACIE PLAISTED, the comic opera singer, is ill in San Francisco.

UNDERGROUND has had a decided boom according to Manager C. E. Callahan. "The labor troubles at Pittsburg," he says, "make its production apropos, as it is a story of the conflict between labor and capital in Pennsylvania. We open at the Bijou Theatre, Pittsburg in August, and are routed in the principal cities. Among those engaged are Frank Karrington, Henry Hanscombe, C. Edward Brendt, Tony Murphy, Jennie Whitbeck, Ruth McAuley, and Flora Williams.

TIME WILL TELL, the farce comedy owned by Kennedy, Williams, and Magee, will be produced at the Palace Theatre, Boston, on Aug. 1.

NANINE PALMER has signed with W. A. Brady for After Dark.

ATKINS LAWRENCE is spending the Summer at his country seat in Canarsie Village, Long Island.

CONRAD CONTZEN has signed to appear in The Royal Pass company. The season will open on August 8 at Cleveland.

ESTHER LYONS will appear in Siberia next season. She will return to Portland, Oregon, shortly to press her suit against J. F. Cordray.

SALLIE THEOBALD has signed with Hoyt and Thomas.

ALICE JOHNSON, the prima donna, is out West. She will probably be heard in New York next season.

THE Deshon Opera company will close on Aug. 15, and then will have been on the road fifty-two weeks. Its next season will begin Sept. 15.

THE Gran Opera company will play in Atlanta, Ga., early in August.

LIDA MCMILLAN, having signed for Malley and Lamb's A Fair Rebel, has been compelled to decline a flattering offer from Abbott and Teal to play Mrs. Dunn in Niobe.

☞ Probably the most artistic bit of acting last night, was Lillian Brainard's impersonation of Mrs. Prescott, the blind widow. She managed to portray that, in many respects, difficulty character, with a naturalness that was especially delightful.—*Brooklyn Standard Union, Nov. 10, 1891.*

THE inhabitants of Woodstock, N. B., turned out in force and tore the lithographs of Turner's English Gaiety Girls from the walls, and made so many threats that the management were forced to cancel dates.

OLLIE ARCHMERE has been engaged for the George A. Baker Opera company now playing in Cleveland. Miss Archmere will remain during the rest of the Summer in Cleveland, returning to Paris in September.

GRACE GOLDEN will be a member of Marie Tempest's company in The Fencing Master.

BROOKS, DENTON AND SILBERBERG, the banjoists, after filling engagements in Newport and other watering places during August, will return to the Madison Square roof-garden.

WESLEY SISSON, manager of the Marion Manola-Jack Mason company, reports that organization now complete. The principal engagements are Annie Clarke, Junius B Booth, Robert McWade, Edward Temple, Hattie Shell, J P. Brannock and Polly Winner. The rehearsals of William Young's new comedy, with which the company is to open its season, will be held in Boston under the supervision of the author.

GRACIE CHASE is visiting her parents at Holyoke, Mass.

EDITH MAI has been re-engaged as leading lady of Little's World company.

CHARLES A. GARDNER, who will appear at the Union Square Theatre on Aug. 1, in Fatherland, will be supported by the following among others: Henry Lee, Barney Reynolds, Gus Reynolds, Emma Vaders, and Ethel Grey. Sydney Chidley is designing and painting new scenery for the production. More than one hundred people will be upon the stage during the play, including singers from the German societies of New York. Mr. Gardner will sing his popular songs. In the second acts, an old fashioned German spinstube scene, or spanning bee, with a spinning-wheel chorus, will be introduced, and in the third act a German saengerfest will be celebrated. Mr. Gardner will, it is claimed, for the first time on the American stage present the true characters of a German peasant.

ULLIE AKERSTROM has engaged Rita Villers.

EUGENE JEROME has signed with Augustin Daly for next season.

ALF HAMILTON will go with Jennie Yeamans next season.

MARY HAMPTON has signed with the Boston Museum for the coming season.

JOSEPH BUCKLEY, manager for Mme. Modjeska; Jud. C. Webb, Forepaugh's superintendent of transportation; Frank Buckley, treasurer of the Boston Theatre, and Charles Harris, business manager of that house, paid a flying visit to St. John, N. B., recently.

FRANK DANIELS' season in Little Puck will not open until after election.

KATHERINE ROBER, under the direction of Phil N Irving, will open her first starring season at the Grand Opera House, Chester, Pa., on Aug. 27.

LUCIA DAWSON, the actress, has secured the release of her sister, Alice, from the Society for the Prevention of Cruelty to Children. It seems that Alice came to New York from Cleveland a week or so ago. She was unable to find her and was put in the charge of the S. P. C. C.

CHARLES C. MARBURY has gone to Chicago to appear in A Trip to the Circus. He describes the play as a pretty story of New England life. Frank Huist and Company are the proprietors of the play. Their season will open at McVicker's Theatre on July 31.

JEROME EDDY was in town last week. He returned on Thursday to his retreat on the St. Lawrence River. He reports good fishing.

JOSEPH A. PROSSER, Frank D. De Vernon, John McGrey, and Helena Herbert have signed with Edwin Hanford to appear in Shamrock at the Windsor on Aug. 29.

MRS. JAMES G. BLAINE, JR., is in London. She can now walk quite well.

FRAZER COULTER and Grace Thorne are engaged by Harry Williams for prominent parts in Killarney, which will be the opening attraction at the Star on Aug. 22.

AMONG the foreign authors whom Elisabeth Marbury will represent next season are Audran, the composer of Olivette, La Cigale, and Miss Helyett; Planquette, Malcolm Watson, Feydeau Bergerat, Kennedy, and Valabrigue.

NELLIE SNYDER, professionally known as Elaine Blanchard, has returned to her home in Canton, Ill., after a successful tour of eight months in the West.

☞ Mr. and Mrs. George Montserrat, last season with My Jack, can be engaged for the coming season.

AMONG the sojourners at Atlantic City last week were J. G. Jermon, I. Kahnweiler, J. L. Carncross and wife, Billy Armstrong, Billy Dockstader, Thomas Grady, Gilmore and Edwards, May Milton, D. D. Smith, and Billy Gallagher.

GEORGE W. LARSEN will originate the part of Booze, a metropolitan lawyer, in The Planter's Daughter, the main play of the metropolitan stock company, which is the representative organization of the New York managers' syndicate. This attraction will open the Chestnut Street Theatre, Philadelphia, which has been remodeled at an expense of $20,000.

THE members of the only company that will present The Silver King next season are Carl A. Haswin, S. H. Verney, Charles Foster, Arthur Sprague, Stewart Allen, J. D. Walsh, George Morehead, W. H. Oniatt, Tom Bates, Frances Whitcroft, Annie Morton, Mabel Walsh, and Herold Walsh. Carl A. Haswin will be the manager, and S. W. Combs the business manager. The season opens at Tyrone, Penn., on Sept. 19.

THE stock company, headed by T. D. Frawley, which has been playing at St. John, N. B., closed a very successful season with a benefit tendered to them by the citizens of St. John. The Opera House was packed on this occasion, and the receipts were the largest ever taken in that theatre. William Lee, in behalf of the company, presented Mr. Frawley with a handsome walking cane and umbrella. The company left for Halifax. This organization, so far as heard from, did not play St. John's, Newfoundland, which was devastated by a fire recently.

HARRY BOOKER will open at St. Catharines, Canada, on Aug. 4, with The Harvest Moon, which has been rewritten, and is now in the nature of a comedy-drama.

MAUDE BENNETT is ill at the home of her sister in Manchester, Mich.

FRED. G. BERGER has completed the company that will support Sol Smith Russell. It includes Frank E. Aiken, Charles Canfield, Earle Sterling, Frank Bates, R. F. Rutledge, George S. Stevens, C. Van Etten, Minnie Radcliffe, Marion Abbot, Belle Lynn, Marion Lester, Kate Reynolds, and Hazel Chapple. Mr. Russell's season will begin at the Tabor Opera House, Denver, on Aug. 8.

LOTTIE BLAIR PARKER, who has played the principal female role in A Royal Pass for several seasons, will not go on the road again, but will devote herself to play writing. She is no novice at this kind of work, having written several successful plays now in tour. Her one-act play, White Roses, will be revived at the Lyceum Theatre when Georgia Cayvan returns from her trip around the world. Mrs. Parker has nearly completed several plays. One of them is intended for Daniel Frohman's company. She does most of her literary work at her pretty home at Thomastown, L. I.

ANNIE LEWIS is summering at Washington, D. C. Her season will open at the Grand Opera House in Chicago on Aug. 21. She will appear in A Nutmeg Match.

ONE hundred members of the New York Electrical Society became enthusiastic last Thursday night over the new system of stage lighting in Sinbad, whose brilliant canvases present perhaps the best illuminations ever seen on a New York stage. The new system does away with the calcium light.

CONFIDENCE MEN.

THE PROFESSION DEMANDS THEIR PUNISHMENT.

The Proposed Law Continues to Excite General Discussion—Another Series of Letters from Actors on the Subject—Opinions Vary as to the Precise Terms of the Bill Submitted, but There is no Division as to the Benefits Derivable from the New Movements—Objections Answered and Misunderstandings Corrected.

The proposed law to punish swindling managers continues to be discussed with great interest by the profession. A large variety of opinions has been found to exist, but reputable actors and responsible managers speak as a unit in approval of the principles and the object of the movement itself, whatever may be their views respecting the terms of the bill drafted by Judge Dittenhoefer, or their individual ideas concerning the particular points which such a bill ought to cover.

In order to keep the bill fresh in the minds of our readers we publish it in full again, as follows:

AN ACT TO PUNISH FRAUDS COMMITTED AGAINST ACTORS.

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

SECTION 1. Any person who makes any false statement, representation or inducement to an actor to procure said actor to enter into an engagement, contract or agreement with him, under which contract said actor is required to render services outside of this State, and who, after said actor has left this State under said contract, engagement or agreement terminates the same or discharges the said actor without cause given by said actor for said discharge, and fails and refuses to pay said actor in the State in which the engagement, contract or agreement has been terminated, the money due to said actor under said engagement, contract or agreement and in addition a sufficient sum of money to pay his fare to the place in this State from which said actor left to perform said engagement, contract or agreement, is guilty of a misdemeanor.

SEC. 2. The word "actor" in this Act shall be construed to include any and all persons connected with theatrical, dramatic, or operatic representations.

SEC. 3. This Act shall take effect immediately.

The foregoing bill was drawn by an able lawyer—one who has had more experience, we believe, in conducting important theatrical cases than any other lawyer in this country. Many laws found in the statutes and code of this State were originated by Judge Dittenhoefer. We call attention to this fact simply to remind the profession that the proposed law was drawn with great care and after mature consideration by an eminent authority who understood thoroughly both the legal and the professional requirements involved.

As we said last week, we welcome discussion. We know that this movement should touch the interest and the sympathy of all professionals. It aims to abate a crying evil—an evil that has no honest defenders. The question of the need of such restraint is scarcely debatable; the only question is the best means with which to accomplish it.

The form of legislative relief—a penal statute declaring frauds committed against actors to be a penitentiary offence—as submitted by THE MIRROR seems to us to be the best measure devisable, and our belief is shared by leading members of the bar, by those versed in legislative proceedings and by a large majority of the many prominent professionals that thus far have expressed themselves on the subject. Of course the text of the law may be altered somewhat before or after the bill has passed into the hands of the legislature. Its scope may be enlarged, or it may be restricted, according to the wisdom and the judgment of our lawmakers. Considering the atrocious wrongs that numbers of the profession have suffered at the hands of rascally confidence men, it may be said to be as temperate and as logical as the most conservative advocate of justice could ask.

One manager, whose name we withhold, writes: "There is no excuse for an actor who accepts a position with an irresponsible manager. In my opinion a law should be enacted against 'counterfeit' actors."

Notwithstanding this sapient managerial opinion, and the sneer that accompanies it, we not only believe but we know that there is an excuse for the actor in these circumstances, even if there has been, on his part, a certain degree of what might be called contributory negligence.

Of course, our prosperous friend, the manager, belongs to that easygoing class that troubles itself not at all regarding the trials or the troubles of its brethren.

"Why should I care whether the actor's condition is ameliorated?" he probably says to himself. "Every one for himself. If the actor is fool enough to be swindled, why let him suffer. It's his own lookout."

Fortunately, it is the duty of the State to protect its citizens by enacting laws providing for the punishment of wrong-doers. Or, as old Blackstone tersely puts it: "The end of human punishments is to prevent future offences: 1, by amending the offender himself; 2, by deterring others through his example; 3, by depriving him of the power to do future mischief."

If the barbarous view held by our friend the manager prevailed we should live in a very bad state of affairs. If crimes against the people were not recognized as such; if the State assumed his ground that the man who permits himself to be swindled by a clever confidence man has only himself to blame and, therefore, the criminal should escape punishment, anarchy would be near at hand.

No; the "serves-him-right" argument does not apply in this case.

THE MIRROR continues to receive letters and responses to its invitation for public expressions on the subject of the proposed law. We take pleasure in printing the following emphatic endorsement from a prominent and sagacious actor:

BROADWAY THEATRE BUILDING,
NEW YORK, July 13, 1892.

To the Editor of the Dramatic Mirror:

SIR.—I have been exceedingly busy with affairs of the recent convention of public readers and teachers of elocution, and cannot even now take time to speak fully upon a subject which through the presentations of THE MIRROR is arousing very general attention. I allude to the publication in THE MIRROR of a proposed law entitled "An Act to Punish Frauds Committed Against Actors."

It seems to me this matter should not only interest every actor in the theatrical profession but should receive from all fair-minded managers a full and earnest support.

I most heartily endorse the movement on the part of THE MIRROR and sincerely trust that it may be the successful beginning to the series of efforts to establish a solid financial basis for a profession whose individual members, through a strong love for the art of acting, are too often made the dupes of deliberately dishonest managers.

Hoping THE MIRROR may continue its good work so well begun, I am, yours truly, F. F. MACKAY.

We appreciate Mr. Mackay's earnest words and we assure him and the profession at large that we shall continue to agitate this question until suitable relief has been secured.

Mr. Mackay is a prominent member of that estimable, influential and representative body, the Actors' Order of Friendship. Several other worthy members of the Order, including Messrs. Aldrich, Knowles and Nobles, have expressed their views on the new movement and have specified their hearty sympathy with the object of driving confidence men out of the profession.

The Order heretofore has set in motion several important reforms and has thrown the weight of its influence in favor of many movements designed to advance the welfare and dignity of the profession. The proposed law has been brought to the attention of the Order, and we hope that during the Summer it will discuss the measure fully. The views of this conservative and representative organization would be welcome, while its official coöperation would be invaluable if, in the judgment of its members, that coöperation ought to be heartily given to what is essentially an actors' movement.

We understand that the movement has the approval of the individual members of the Order, although the same differences of opinion exist among them as exist generally respecting the form of legislation preferable.

Here is the opinion of a well-known star:

MORRISON'S FARM,
PEEKSKILL, N. Y., July 12, 1892.

To the Editor of the Dramatic Mirror:

SIR.—In answer to yours asking my opinion in the proposed legislative enactment to protect actors from swindlers, etc., I will say that such an act meets with full approval. If there is anything in my power or purse that will aid the passing of such an act, I am willing to offer it.

The dazzling offers of fabulous salaries that are made by these speculators, swindlers, and theatrical sharps, have often militated against the reputable managers' progress—who, knowing the value of such and such talent, and feeling his own responsibility in the matter, offers salaries only on a proper commercial basis; but in most cases they are declined, on the ground that "double the sum is offered," and it has been, and is, time and time again the case that the actor exhibiting such poor judgment, finds out, but too late, the worthlessness of these would-be managers who have all to gain and nothing to lose.

I feel sorry for those of my poor, misguided fraternity, that, as a general thing, will continue to be fooled and cajoled. Therefore, any act that will assist in protecting them in despite of themselves, will be a great blessing in due time.

Thanking you for the great movement, I remain,
Respectfully yours,
LEWIS MORRISON.

Mr. Morrison takes a sensible, broad-minded view of the situation. He realizes, as we realize, that because certain actors are duped easily it does not follow that the men that swindle them should go scot free.

Following is an unreserved endorsement of the bill, coupled with a suggestion:

BUFFALO, N. Y., July 10, 1892.

To the Editor of the Dramatic Mirror:

SIR.—The proposed "Act to Punish Frauds Committed Against Actors," will surely receive the endorsement of every member of the profession, excepting the "confidence men" themselves.

It is to be hoped that every honest manager, as well as every actor, will give the bill hearty support. Should such a bill be passed THE MIRROR will receive the gratitude of the entire profession.

Would it not be a good idea to publish a list of the theatrical speculators who have been known to swindle the easy-going and unbusiness-like men and women of this profession? I think the black list would fill a column.

With best wishes for the success of the measure and with gratitude toward THE MIRROR for its effort to protect actors, I remain, yours,
BLANCHE SEYMOUR.

While a black-list such as Miss Seymour pertinently suggests might not be practicable—inasmuch as it is not now always possible for us at a distance, to determine the guilt of the alleged swindlers, who, under the proposed law would be brought to trial before a competent tribunal—we assure her that whenever we are able to post a swindler we shall take the greatest pleasure in doing so. Frauds and confidence men have frequently been exposed in these columns during the past dozen years, as our files bear witness.

George Morton writes as follows:

ASBURY PARK, N. J., July 11, 1892.

To the Editor of the Dramatic Mirror:

SIR.—Your favor requesting my views as to the proposed law for the punishment of swindling managers, received, and hereby acknowledging the compliment, without having had time for the thought and research which I think ought to be bestowed upon the matter, I say that I most heartily endorse your efforts in the good work, and sincerely hope the Act in view will speedily become a law, with all amendments that may be deemed necessary.

Of course we are aware that interstate and Canadian extradition must be covered, and also punishment of the guilty party or parties in our own State. I think if the Act could be made a United States law it would materially strengthen the position desired. A State statute, however, will be a most welcome foundation to a more perfect edifice which I think the future will surely evolve.

I do not agree with the proposition that actors accept the promise of high salaries from irresponsible managers, rather than moderate salaries from reliable ones. There is a certain few who will do this through vanity or the hope that the reputation of a large salary (received or not received) may obtain for them substantial benefit in the time to come. A mistaken idea. There is far better reputation, more money and a firmer future in getting the moderate salary from the honorable, established manager, than not getting the largest of promised salaries from the fraud.

If the act to punish fraud against actors ever becomes a law, the swindlers will find some way to evade it, I am afraid. The supply of professionals is so much greater than the demand, that even good artists, as well as the poor ones, and the amateurs, the importations, and graduates of schools of acting, will many times have to take their chances. At the same time knowing how frail is the craft in which they are about to embark, contracts will be framed, the signing of which will be the next thing to subscribing to an indenture of serfdom.

The greatest evil in the dramatic business, in my opinion, is that there are too many employers and too many employes. Your proposed Act may weed out some of the employers, and the result will be a survival of the fittest. Let us sincerely hope so.

What do you think as one preventive against fraud upon the actor, to compel the manager (the uncertain one) to deposit with the agent through whom he engages his company two weeks' salary and fare from the extremest point he intends going to from New York during the season, back to New York? If he professes to be financially substantial, this will substantiate his substantiality and at the same time secure his company to a considerable extent. If the manager does not engage company through an agent, let him deposit as above with the Actors' Fund.

I think managers are quite well secured against fraudulent actors. Read some of their contracts.

Now, to enforce law there must be litigation, and there may be times when your litigant actor might not have the *quid pro quo* with which to litigate. I advocate, when the act in question becomes a law, that a fund be subscribed to by the profession in general, for the purpose of prosecuting swindlers of professionals, all drafts upon said fund to be returned to it by the litigants where possible. Said fund to be kept to a minimum of five hundred dollars, and in charge of the Actors' Fund. Drafts to be made upon it, subject to the approval of such officers as may hereafter be decided upon.

Thanking on my own humble part for your noble efforts in the right direction, I remain, most respectfully yours, GEORGE MORTON.

Insuperable difficulties would present themselves were an attempt made to secure legislation covering frauds on actors from the Federal government. A New York State law will meet the profession's needs sufficiently. The great majority of theatrical contracts are entered into in this State. The "false statement, representation or inducement," constituting the fraud covered in the bill drawn by Judge Dittenhoefer, in connection with most of these agreements, is accordingly made in this State. Therefore, the misdemeanor, although it be not discovered until the actor has been taken into another State, is actually committed here. Consequently, the offense comes within the jurisdiction of our own criminal courts. No special provision for extradition is necessary. All persons charged with any misdemeanor are extraditable, *i. e.*, subject to demands for their arrest and transfer made by the Governor of this State upon the Governor of any other State in the Union.

Mr. Morton's suggestion that the actor shall require from doubtful managers a deposit sufficient to cover two weeks' salary and his railroad fares from the most distant point in the route to New York seems, on its face, to be excellent. It would be a perfectly legitimate demand, and one that would promptly test the manager's pecuniary qualifications for undertaking the serious responsibilities of carrying a company on the road. Its feasibility, however, depends upon the willingness of professionals to insist upon the precaution.

Mr. Morton is in error in supposing that professionals will be put to any expense in prosecuting cases under the proposed law. The State pays all the costs of criminal prosecutions. It will be the duty of District Attorneys throughout New York State to arraign and try offenders in the name and at the expense of the People.

The next letter is from Mr. Cortiss, the well-known dramatic agent:

CORTISS DRAMATIC EXCHANGE, 1193 BROADWAY,
NEW YORK, July 12, 1892.

To the Editor of the Dramatic Mirror:

SIR.—The intended presentation to the Legislature, at its next session, of the bill entitled "An Act to Punish Frauds Committed Against Actors," is a move in the right direction, and I desire to place myself on record as being heartily in favor of a bill that should meet with the unqualified endorsement of every reputable person connected with the dramatic profession.

The passage and endorsement of such an act would be the most effectual blow ever dealt the "skin" managers who for years have been permitted to float on the theatrical sea, buoyed only by such money as they could manage to raise by defrauding the actors out of their hard-earned salaries.

In the foregoing I use the word "skin" advisedly having no desire to reflect on honest managers of limited capital. We are well aware that many such have been the victims of disaster during their theatrical career, and should not be confounded with the "skin." They make no misrepresentations when engaging their people, and in the event of bad business cheerfully put up their last dollar and leave no stone unturned in their efforts to meet their obligations. When such managers, by reason of continuous reverses, are compelled to succumb, I think, and doubtless you will agree with me, that they are entitled to sympathy rather than to censure.

As I don't wish to be misunderstood in using the words "limited capital," I would state that they mean a capital sufficiently large to warrant the engaging of a company, and of such proportions as to withstand a reasonable amount of bad business. "Limited capital" doesn't mean *tickets to the first stand, with a prospect of the rising people away.*

The proposed bill, if I understand it correctly, aims at the annihilation of the "fake" or managerial *leech*. The extirpation of that particular parasite from the body theatrical will again place it in a healthy condition.

"Let 'er go Gallagher" say I, and may the bill pass! With such a law in existence, and a disposition to enforce it, the actor can once more feel assured that the "ghost" will again become respectable and perambulate with as stately a tread as in ye good old days of yore.

Yours very truly,
HARRY W. CORTISS.

Mr. Cortiss hits the nail on the head. He clearly appreciates the distinction between the confidence man and the honest manager with limited capital, and his definition of "limited capital" fills the bill. The proposed law, as we have pointed out hitherto, will apply only to the "skin" manager; it will affect no other kind of manager.

Miss Rudesill, the actress, writes the following vigorous letter:

NEW YORK, July 11, 1892.

To the Editor of the Dramatic Mirror:

SIR.—Your favor of the 6th inst., requesting me to communicate my views regarding the "Act to Punish Frauds Committed Against Actors," received. There has been so much written on this subject, with all of which I heartily concur, that I fear I have nothing new to submit.

The great misery, trouble and, I may say, embarrassing shame caused by non-payment of salaries and being left stranded by these irresponsible swindlers, is, in many cases, only a portion of the terrible situation. Rehearsing for weeks, running in debt for board, car-fare, and expensive wardrobe, for, as a general thing, these speculating adventurers insist on more than the honorable responsibles, are only rewarded with more torture, indebtedness, to pay for the privilege of being cheated.

The number of cases, especially in the larger cities, where poor girls have expended two or three dollars for car-fare, lunches, etc., appearing for the week, receiving nothing, then thrust forth with aching hearts and hungry mouths, would count up into the thousands.

I hope the bill will apply to all the large cities as well as to traveling companies.

We are the slaves of every illiterate, petty speculator, second-hand clothes dealer, saloon and barkeeper, who speculates on our talents, every time they can get together sufficient money to carry the company to the first town.

It is hard enough to live a year on six months' salary, and when that is not forth coming, imagination only can paint the suffering caused.

When these superfluities, the irresponsible evils, or devils they should be called are removed a great step will be taken towards our emancipation; and as you cannot hold these conscienceless rascals to their erroneous verbal statement, why not have inserted in all contracts, their representations, particularly of untold wealth, then they could be held criminally liable? I think this the most important clause of all; and a written statement of their financial condition should be insisted upon, then these swindlers can be held to a legal responsibility.

As there are always two sides to a question, I think something should be done to protect our honorable managers from the misrepresentations of incompetent actors, who accept positions, receive advance fare, and upon arrival are dismal failures, sometimes not possessing ability to speak half-a-dozen lines properly, and again those that receive money and never put in an appearance or return cash.

Hoping that your journal may succeed in this great undertaking, and that our profession may never forget the gratitude due the actors' friend, THE NEW YORK DRAMATIC MIRROR, for its noble championship, I remain,

Respectfully yours, MARTHA RUDESILL.

The picture in Miss Rudesill's letter of the miseries caused by swindlers is not overdrawn, as hundreds of professionals can testify.

Miss Rudesill's suggestion that the manager's claims to responsibility shall be definitely stated in the contracts, cannot be covered specifically in the proposed law. The actor, before signing his contract, may demand the insertion of these claims, and in the event of their turning out to be fraudulent, he will then have written proof to substantiate the charge in court. But written proof is not essential, although it would doubtless simplify the proceedings. Legislative enactments never specify the nature of the evidence required by the courts, which are guided by established rules.

Miss Rudesill's letter is pointed and significant. It is a valuable contribution to the present discussion.

From Ezra Kendall, who speaks from the actor-manager's standpoint, we have received the subjoined communication:

SEA CLIFF, L. I., N. Y., July 14, 1892.

To the Editor of the Dramatic Mirror:

SIR.—As author of this movement you add another feather to your cap. The movement is above criticism. The agitation brings forth expression. From a lawyer the first suggestion is naturally law. Law is not a healing balm, but a burning caustic. I look upon the proposed law as a suggestion, and the importance of its author places it first for consideration. Better first enforce the laws we have before making more. Let us try everything else first.

Remembering we are all men, it is a sad compulsion to have to prescribe punishment for each other's errors. Rather let us assemble in public meeting and reason remedies. Organize by shaking hands and a chorus, "Should old acquaintance be *forgiven*!" A tear in the voice is worth two in the eye. Let him who is without sin cast the first rock. One trouble is we don't know each other.

These movements to promote the interests of the theatrical profession need not our "sympathy" or "willingness" to act, but action itself. Action in error is better than sloth, for things often suggest opposites, and blessings assume queer disguises.

The object of the prospective law is spoken of as to "protect" actors. Laws can name crime, degrees and penalty, but they cannot protect save in fear of punishment.

This act does not prevent a manager from using any influence he pleases to secure artists for any scheme. It only places a retaliative weapon in the hands of the actor in case the manager is "found out." If the wildest schemes, born of trickery and cunning, prove paying attractions, the authors commit no misdemeanor: but if hopes, born of sleepless nights of calculation, are doomed to disappointment, a prison cell awaits their author.

Cash is considered the only capital in the eyes of the average actor. He will not accept the struggling manager's promises, backed by experience and reputation, without the dollar with it.

As for the expected "protection" under the Act, as it reads if the manager "makes any false statement" in securing talent he is not guilty, even if the engagement terminates before the expiration of the contract, unless he "fails and *refuses*" to pay. A manager might *fail* to pay but not *refuse*. According to the act he must do both. If I am rightly informed the penalty is to be one year in prison. A verdict may mean a year in prison for the manager for every actor in the company provided they were all engaged under similar circumstances, which is usually the case. The punishment for an opera failure for two managers in partnership would be one hundred and fifty years in prison—seventy-five for each manager if the company numbered seventy-five people and two managers, as several failures have.

The Act, if it becomes a law, will be a feast for lawyers, for there is an argument in every line. It must be proved that false statements were used; that the engagement terminated without the cause of the actor; that the manager failed and refused to pay; that the sum of money was insufficient for return fare. The Act does not read "railroad or steamboat fare." It seems like a lawyer's law for lawyers, with flattering prospects for increased fees. If passed it will check timid speculators for a time, but in a year's time I think the decisions on it will be so varied that a judgment by it will be almost impossible. If the Act does not become a law that does not brand the movement as a failure, for it has already accomplished a great good in sounding the warning.

I am for protection of everything, everywhere and always; but it does seem that those requiring no protection get it all, and those requiring the most get none.

It will require action wider than a law to work a lasting result. Action culminating in organizing an American Amusement Association of all engaged in the profession, combination managers, actors, theatre managers, and mechanics, with the motto "Work not each other, but for each other."

If we prescribe the proper remedy the object can be attained without law. We should never use force until reason fails. Many in the profession look upon it as a game of chance. If fortunate, they call it good management; if unfortunate, they call it "hard luck." If they studied the links in the chain binding omen to issue they would discover the reason for misfortune lay in their own bad judgment.

Early engagements are those for experience; the wages, knowledge. Wisdom comes strongest with disappointment. Experience teaches us to check the flight of expectation and cheat disappointment of its pain.

The kids are crying and I must "tow-o arms" I say, "Let's hire a hall." EZRA KENDALL.

Moral suasion is an excellent agent to turn misguided men into the way they should go; but as well hope to penetrate the hide of a rhinoceros with a wooden toothpick as to expect to reason a confirmed managerial crook into a state of permanent regeneracy. For the men that prey upon professionals in the manner so well described by Miss Rudesill, nothing short of the fear of trial and imprisonment will answer the purpose. If the law is a burning caustic, so much the better.

The body dramatic will enjoy better health when it has been freed from sharers.

We refer Mr. Kendall to Blackstone and other learned commentators for a better insight than he now possesses into the utility and purposes of law and human punishment. When the millennium comes the children of the earth will be able, perhaps, to dispense with these ancient institutions; at present they are an indispensable part of our imperfect civilization. Inasmuch as laws and the penalties for their infraction are presumed to exercise a wholesome and deterrent influence upon the dishonest, the weak, and the vicious, and inasmuch as that which deters a man from committing a crime against other men plainly serves to protect those other men, we must differ strongly from Mr. Kendall when he intimates that the proposed law will offer no protection to actors.

Mr. Kendall's assertion that the law would punish only the unsuccessful swindler,—while the man who prospers in spite of his fraudulent representations and pays his company would escape the penalty, is obviously true. In the latter event his offense would go undiscovered, and it is frankly admitted that the law cannot reach the swindler whose swindles never come to light. But because guilty bank-presidents sometimes succeed in their speculations and restore, undetected, the funds and securities they have dishonestly used to operate with, does it follow that the law which arrests, convicts and imprisons the less successful but equally guilty bank-president is bad, or that it ought to be repealed because it did not work in the former instance?

Mr. Kendall's analysis of the proposed bill is superficial. His pont as to the phrase "fails and refuses" is not well taken. It is obvious, as the law reads, that when a manager fails to pay salaries, payment shall be demanded of him. His refusal to pay thereupon completes the act of fraud and renders him liable to prosecution.

Mr. Kendall is not rightly informed when he says that "the penalty is to be one year in prison." The maximum penalty for a misdemeanor in this State is a fine not exceeding $500; or imprisonment not exceeding one year; or both fine and imprisonment. The court has discretion, within these bounds, to make its sentence as heavy or as light as the circumstances warrant. Mr. Kendall's Gilbertian suggestion of the possible duration of a swindling manager's imprisonment under the cumulative penalties of a large number of convictions is amusing, but not worthier of serious consideration than the same objection would be in relation to any other form of misdemeanors. A man was sent to the State's Prison the other day for robbing fifty or sixty apartment houses. According to Mr. Kendall's notion he ought to have been sentenced for about six hundred years. But he got only ten years.

Mr. Kendall's reference to the necessity for proving cases under the law is an objection that might be urged against every law in existence. Dahomey is the only place we know of at the present day where a man is convicted without trial and without proofs. Evidence will not be difficult to obtain in prosecutions under the proposed Act, for generally it will not be one person but a dozen or more persons that will be defrauded and that will be competent to testify.

The lawyers—at all events, the lawyers engaged in prosecuting the swindlers—will have nothing to gain in fees, since our district attorneys are salaried officials and receive no private fees whatever. Consequently, the bill will not become "a lawyer's law for lawyers," as Mr. Kendall fears.

We are glad to know that Mr. Kendall is on the side of our movement, if not on the side of our bill. We are glad, also, that he has frankly stated his objections to the latter and at length, for they show not only that he has given the subject considerable attention but they furnish us with the opportunity to point out their weakness.

From Mrs. Henderson we have received the following:

"ROSEDALE,"
LONG BRANCH, N. J., July 12, 1892.

To the Editor of the Dramatic Mirror:

SIR,—I have read the article submitted to me regarding a bill to be executed for the protection of actors.

I believe, however, much depends on themselves, even after efforts are made in their behalf, for it is through and by them that great encouragement has been given to a very large number of unscrupulous people who have entered the profession simply as a matter of speculation, and who have no regard for any contract whatever either with actor or manager, and for whom there is no punishment, and against whom there is no protection.

I know this subject has been generously treated by people better able than I to help a movement, and I am sure I could not suggest anything to the efficient lawyer who has framed a bill for one.

Whatever is for the legitimate good of the dramatic profession, I hail with joy, and cheerfully acquiesce in. Sincerely yours,

ETTIE HENDERSON.

Mrs. Henderson's view of the injury theatrical confidence men do to theatre managers as well as to actors is the correct view. The effects of their rascalities reach further than is generally thought.

Edwin Knowles, President of the Actors' Order of Friendship, expresses his views in the following letter:

BROOKLYN, N. Y., July 16, 1892.

To the Editor of the Dramatic Mirror:

SIR,—The proposed act to punish fraud against members of our profession is an act worthy of the consideration of all honest men, and yet it would be well to carefully weigh each line constituting such act, that in justice it may not usurp the proposed benefits. It would be judicious to consider the effect such a bill would have upon any one branch of our business, and the ultimate effect upon actor and actress.

What constitutes an irresponsible manager? Shall we say one with a small bank account? Would not the bill, unless carefully worded, drive from the field managers who, while poor in pocket, are men rich with honest intentions? Were such a condition to exist, would not the actor and the actress be the sufferers? Would there be enough companies controlled by the so-called responsible managers, possessing the necessary bank account, to give employment to all?

I think not. Ours is a precarious business, to say the least. It is speculative in many ways, and I cannot help thinking that were the bill to pass and become a law without the proper safeguards, that managers, lacking the necessary funds, however honest their record, would hardly assume the chance of arrest through the failure of their plays to attract, and their possible inability to pay salaries, because of such failure.

Would not this fear on the part of many managers to assume risks, result in our city being crowded with the unemployed of our profession? It seems to me that careful thought should be given to this bill before it is presented to the Legislature for enactment, that in the desire to benefit the profession at large, a possible injury might result, without such precaution.

Let it be understood that I am for any measure that will benefit the condition of the members of my profession. The first fifteen years of my professional life were passed in the ranks, and I have not forgotten the actor's feelings, and yet experience is worth something,—sometimes worth more to the beginner than the salary the manager has stipulated to pay him. Would not the experience be lost in these days of the combination system, were the speculative manager driven from the field and the managerial branch of our business centred in a small group of wealthy men?

While striving to protect the actor and actress, it would be well, not to embarrass the managers too much. Very truly yours, EDWIN KNOWLES.

We have already pointed out the distinction that the bill makes between honest managers and fraudulent managers. The manager that does not deceive the actor as to the extent of his resources, that does not "make any false statement, or representation or inducement" to the actor to procure his services is entirely free from the penalties of the proposed Act. No honest manager makes false statements, representations or inducements to actors, *ergo*, no honest manager, however restricted his capital or his prospects of success, can in any way, shape, or manner have any fear that he will transgress the law.

We believe that when Mr. Knowles reviews the terms of the bill he will see the precise meaning of the bill as clearly as we see it. The proposed law was framed to cover only plain cases of swindling and we do not perceive in it the slightest danger to any class except swindlers. That class Mr. Knowles is no more desirous to protect than is THE MIRROR.

Mr. Peters, formerly of Mr. Harrigan's company, writes as follows:

NEW YORK, July 14, 1892.

To the Editor of the Dramatic Mirror:

SIR,—I can simply say a remained for THE MIRROR to find some way to protect the actor from fraud on the part of so-called managers. You deserve the highest praise from the profession in general, and as you have been successful in all your undertakings it seems merely a matter of time before the bill is passed. Yours truly,

FREDERICK PETERS.

And here is another hearty letter of approval from an actor in the West:

CHICAGO, July 7, 1892.

To the Editor of the Dramatic Mirror:

SIR,—THE MIRROR is clearly the actor's friend, and is always alive to the best interests of the profession.

Judge Dittenhoefer's bill is admirable and necessary, and every professional should give it hearty endorsement. It is nigh time that theatrical matters should be conducted on as safe and fair a plan as any other business.

The time is more than ripe for legislative action that will protect the actor in his business relations and punish theatrical confidence men, tricksters, and sharpers, who should be weeded out of a profession that has suffered shamefully through their frauds.

I am with the movement heart and soul, and hope that THE MIRROR will push it to a most successful issue. BARTON BANCROFT.

Miss Hilforde endorses the bill in the following letter:

NEW YORK, July 12, 1892.

To the Editor of the Dramatic Mirror:

SIR,—I am in favor of the proposed plan of THE MIRROR to procure the enactment of a law against fraud.

This worthy effort deserves the strongest endorsement of every person connected with the profession, and they owe it as a duty to give their encouragement and support to a cause that will elevate the standard of the profession and professionals.

In so doing they will help to endorse their chosen calling and command the respect of the public.

Yours truly, MARIE HILFORDE.

Good wishes for the good cause are also sent by Mr. Arbuckle, of the Players' Stock company:

ALEXANDRIA BAY, July 15, 1892.

To the Editor of the Dramatic Mirror:

SIR,—I heartily commend and compliment THE MIRROR on its thoughtfulness in moving against managerial frauds, and I sincerely trust that it will, like all the moves of THE MIRROR, be eminently successful.

Truly yours. MACLYN ARBUCKLE.

Here is a sententious but gratifying expression of approval:

NEW YORK, July 17, 1892.

To the Editor of the Dramatic Mirror:

SIR,—What have I to say about the new bill? I say 'Rah' for THE MIRROR and the new bill! THE MIRROR always gets there. Let's hope the bill will also. Success to them both. Sincerely yours,

J. EDWIN LEONARD.

From Samuel Edwards the following opinion have been received:

NEW YORK, July 16, 1892.

To the Editor of the Dramatic Mirror:

SIR,—I am pleased at the compliment conferred, in your request for an expression of my views in reference to the enactment of a law to punish frauds committed against actors. I have been so busy of late as to be unable to give as much attention as I would like to the matter. From this fact, I feel myself hardly adequate to the demands of the situation, or sufficiently informed to cope with so important a measure.

There is certainly a need for the operation of some such law as the bill suggests. It seems to me, however, to be narrow in scope and not sufficiently protective as a whole. New York State is a sovereign power only within its own limits, and then only, when its statutes do not conflict with the Constitution of the United States. From this fact, it would seem that a measure, looking to the spirit and letter of reform—as contemplated—would be incomplete and doubtful of success—unless it became a United States law.

And again, even were the bill as framed to obtain the Governor's signature, I am not positive it would relieve the profession from the many unprincipled "speculators" and "snap" managers that have so long nestled in its bosom and derived sustenance from its heart's blood. If such a law is sufficiently comprehensive to abolish, or even lessen, these evils, it will have achieved an incalculable benefit, a benefit almost beyond computation.

Please do not set me down as a "doubting Thomas," but there are many among us whose experience with responsible (?) managers and "solid backers" has been varied and extensive, and nothing short of an iron-clad law, far reaching in its provisions, and covering every possible point—without a loop-hole for the escape of the delinquent—will be deemed satisfactory or efficient. Scientific trickery finds many expert disciples, and it would seem that many of them had chosen the dramatic profession as a remunerative field for the exercise of their proficiency.

So many are the arguments and inducements (?) made by this thriving fraternity that I fear actors themselves (whom, with all respect, I unhesitatingly declare to be the most gullible people in the world) as a result of their blandishments may, in a measure, cause such law to be imperative.

There is no doubt, however, of the good results which the proposed bill aims to achieve, and if anything can be done which will in the least remedy what has been the greatest curse to our calling, it will prove to be an inestimable boon to players everywhere, and stimulate our wiseheads to greater efforts in the future.

To those who have aided in framing this law, and to THE MIRROR for championing its cause, sufficient praise cannot be awarded. May the bill become a law. Selah! Very truly yours,

SAMUEL EDWARDS.

Unlike many of our correspondents, Mr. Edwards does not think that the scope of the bill is broad enough, but he recognizes the fact that even a moderate enactment will be a godsend to the profession.

There is nothing whatever in the bill, we may add, that conflicts with the Federal Constitution or that exceeds the legislative powers of the State. Its efficacy elsewhere lies in the power of the State to extradite the guilty for trial.

REFLECTIONS.

H. A. D'ARCY will act as business manager for Lillian Lewis.

JOHN D. GILBERT will introduce new songs into Sinbad next week.

HENRY SIMON is at work on a new melodrama which will be produced during the season of 1893-94, with a well-known actress in the leading role.

KYRLE BELLEW has been engaged to fill the position made vacant by the resignation of Leonard Byrne at the Adelphi Theatre, London.

BEN WEBSTER and Miss May Whitty were recently married.

ROSENQUEST AND ARTHUR have engaged Wallace D. Shaw to play Tuteweiler in Blue Jeans. This was the part which the late J. J. Wallace originated.

A BITTER PAST is the title of a play Jeffreys Lewis will present next season.

GEORGE C. BOSWORTH has been engaged for Katie Emmett's production of Killarney at the Star Theatre.

E. L. FULTON has signed with the Lillian Russell company.

"THE Boomaladdy March," composed especially for The Boomaladdy by Professor Sousa, of the U. S. Marine Band, has been received by Manager Strasburger. It is pronounced equal to the best of that noted composer's work. This, with other military selections, will be rendered on the stage during the action of this play by a full military band. This is the first military musical comedy, and its novelty leads its manager to believe that it will be a great success.

GUSTAVUS LEVICK and Samuel Edwards have been engaged for the Lillian Lewis production of Columbo at the Standard Theatre.

EMMA HANLEY has signed with The Dazzler company. She will occupy the position made vacant by the death of Kate Castleton.

MARIE DANIELS will be a member of W. H. Crane's company.

THE Hole in the Ground company will have the Delmanning Brothers next season.

GERTRUDE WOOD has been engaged for the Academy of Music production of The Black Crook.

MAY EMMETT has been engaged to play boy characters and as soubrette in Richard Anderson's Indian Hero company.

JOHN DILLON has a new play called Married Life.

NORMA WILLS, Frank Wills, and others, who were in Two Old Cronies, will soon appear in Chicago in a play entitled Wait Till the Clouds Roll By. Walter E. McCann is the author.

CHARLES P. ELLIOTT, who has been in the city during the Summer as the representative of the Missouri, Kansas, and Nebraska Amusement Company, has completed his business and returned home.

H. S. TAYLOR is booking special time for William H. Crane's next season's tour. He is also booking a number of weeks for the special Robin Hood company. Twenty-five new theatres have been added to his list during the past week.

HARRY C. EGERTON, of the Standard Theatre, Chicago, will leave for home the latter part of this week. Mr. Egerton has booked his season of thirty-five weeks almost solid with excellent attractions—the best, in fact, that have played at that house in a long time.

NATTERS OF FACT.

R. L. Scott, the excellent character comedian, is disengaged. Mr. Scott for a number of years has been a successful star. He was last seen in the ill-fated King Kalako.

Robert Drouet, the talented young leading man, has been re-engaged for Effie Ellsler's company. Mr. Drouet, who has been on the stage but a few years, has been very successful. His General Delaroche in the Joseph Haworth Paul Kauvar production has not been forgotten.

Vincenzo Morino, the well-known professor of singing, teaches soubrettes and other artists songs or ballads, or will improve and perfect their voices.

Ethel Barrington, the attractive leading juvenile and ingénue actress, is at liberty.

The week commencing Monday, Sept. 5 (Labor Day), is open at the Globe Theatre, Boston. None but first-class attractions need apply.

Beatrice Tiffany is at liberty to accept engagement as soubrette or contralto in opera or comedy.

The Robin Hood Opera company, an organization that will comprise some members of the past season's Bostonians, will present that popular opera on the road the coming season, under the management of Charles Edward Hamilton.

Bunnell's Theatre and the Grand Opera House at Bridgeport, Conn., will in future be under one management. E. S. Gibbons will have charge of both houses, and everything points to a successful season for Managers Bunnell and Gibson.

OBITUARY.

Hattie Bartell, a variety performer, died under distressing circumstances at 129 Allen Street on Tuesday last. She had been to ill to notify her friends of her condition, and neighbors discovered her state and that she was an actress and sent word to the Actors' Fund. A physician was immediately sent to her relief, but she died before he reached her. The deceased and her sister were members of Gus Hill's Variety company last season. She was a song-and-dance performer, and was engaged to be married. The Fund took charge of the body.

Benjamin Nathan died on Wednesday, at 848 Broadway, of Bright's disease, aged sixty-nine years. He made a fortune in the lottery business many years ago, and afterward embarked in the theatrical business. He was an associate manager of the first Italian opera company that appeared in New York. He backed George S. Knight in the latter's German comedies, and had been interested in Charley White's Minstrels. He was buried on Sunday under the auspices of the New York Lodge of Elks, of which he was an early member. He leaves a wife, three sons and a daughter.

Wynant VanZandt, an actor, died suddenly at Bath Beach while he was on a yachting trip on Saturday. He had been away from his home at Nutley for a week. He was a member of the old Van Zandt family of Franklin, N. J., and was 36 years old. For two seasons past the deceased had been in Frank Mayo's company.

Valerie Desmond, a soubrette who had gained popularity in the West, died recently at her home in Indianapolis, aged twenty-six. She was the wife of Manager E. P. Lewis, and last season starred in a melodrama called The Castaways.

Harcourt Clarke, an actor of the Boston Museum company, was buried by the Actors' Fund a few days ago. His right name was Charles H. Clarke, and he had played in several well-known companies.

Franz Vetta, the well-known singer, is dead of consumption at Riverside, Cal. He had been ill for some time, and removed to the West with the hope of benefit. For a time he was a member of Emma Juch's Opera company, in which he sang leading parts.

LETTER TO THE EDITOR.

MISS MARBURY'S REJOINDER.

NEW YORK, July 18, 1892.

To the Editor of the Dramatic Mirror:

SIR,—In your issue of July 16 an article appeared headed "Their Side of It," in which Messrs. Proctor and Turner give their reasons for not producing Mon Oncle Barbasson. The facts of the case are these which can be verified by looking at a copy of the contract between Proctor and Turner and the French authors.

The payment which was due May 1, 1892, was an advance on royalties and not on account of the purchase of the American rights, as Messrs. Blavet and Carré had sold these rights to Proctor and Turner as far back as January, 1892.

Fleron's play was not produced until May 16, and therefore until its production could certainly not be stated as an infringement on Barbasson. Messrs. Proctor and Turner's attention was called to the rumors that Fleron's play was a steal and that *they* were expected to protect their rights.

Besides this, *they never asked for another contract* than the one they had, and why should they, when they already had purchased the exclusive rights in America.

ELISABETH MARBURY,
Per E. S. de Wolfe.

"SHE COULDN'T HARRY THREE."

Headed by the young and beautiful soubrette, Lillian Kennedy, who made such an immense hit in this play last season, will open her regular season at the Bijou Theatre, Pittsburg, August 8, playing three Benefits for different lodges of the B. P. O. of Elks previous. The company will comprise some well-known artists. Only the best houses will be played.

Entire new scenery has been built at an enormous expense. Also an order has been placed with a well-known firm for a special Pullman Palace Car. Only the finest lithograph work will be used.

SUMMER EXCURSION TICKETS

To all Northern and Eastern seaside, lakeside, and mountain resorts, to Deer Park and Oakland, the Virginia Springs, Niagara Falls, Luray Caverns, Gettysburg, and to all other points where people gather in search of health and pleasure, are now on sale at all Baltimore and Ohio ticket offices at greatly reduced rates. These tickets will be sold from June 1 to September 30, and are valid for return passage until October 31. Before selecting your route or resort consult B. & O. Summer excursion book, in which, shortest routes and lowest rates, via "Picturesque B. & O." to all resorts are given from points on that road east of the Ohio River; profusely and artistically illustrated. This book can be procured free of charge upon personal application to ticket agents, B. & O. RR. Co., or you can have it mailed to you by sending name and address with 10 cents in stamps to Charles O. Scull, General Passenger Agent, Baltimore, Md.

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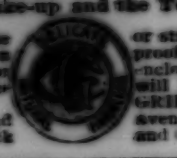

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Andrew Mack, who plays the hero, has leaped into prominence as a promising Irish comedian by his work in the new play.—*New York World.*

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Andrew Mack played the leading role and was graceful and easy as the Irish lad; sang sweetly and had the true dramatic ring when the climaxes were reached. In many respects his work ranks with that of Boucicault, Barney Williams and others whose reputations were made in just such roles.—*Brooklyn Times.*

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Andrew Mack, as the hero, impersonates Lanty Maguire perfectly. He is an actor, singer and mimic combined. His singing "brings the house down," to use a professional expression. His voice is sweet and sympathetic, and his brogue is pleasant to listen to—not like the majority of would-be Irish impersonators who murder the brogue.—*Brooklyn Eagle.*

Andrew Mack in the leading role of Lanty Maguire was exactly suited to the character and he pleased the audience highly with his singing and acting.—*Brooklyn Citizen.*

A VISIT TO PROFESSOR CROUCH.

The fact that appeals are being made in London for the relief of Frederick Nicholls Crouch, the author of "Kathleen Mavourneen," who, at the age of eighty-six years, is now residing in Baltimore, was recently noted by Henry Labouchere in the London *Truth*; and Stephen Fiske, in the *Spirit of the Times*, recently commented on this fact, suggesting that the citizens of Baltimore, with a little help from the rest of the United States, might take care of this old composer without sending the hat around in England. Believing that an interview with Professor Crouch would prove interesting, THE MIRROR recently commissioned its Baltimore correspondent, Dr. Harry P. Galligher, to visit him. The call was made a few days ago, and this is the result:

"Your correspondent called at 220 Parkin Street to see Professor Crouch. The house is a small, unpretentious one, and the neighborhood rather hot and uninviting; the general surroundings tell plainly that the old gentleman's means are very limited, indeed. Despite his eighty-four years and weak, physical condition, I found the eminent old composer bright, cheerful and courteous, glad to see any one who felt enough interested to call on him, and ready and eager to give any information he could.

"As soon as I came into his room and told him I had called as the representative of THE DRAMATIC MIRROR, he made me feel perfectly at home, and insisted on my partaking of his hospitality in the shape of a glass of sherry. When asked as to how he was feeling, he said that he was very weak, and had little or no appetite, but, all things considered, was fairly well.

"He seemed to take great pleasure in showing me his medals and diplomas, and the various pictures, and poems written by him and inscribed to him, prominent among which was one lately written by James Whitcomb Riley. He remarked laughingly that he was a man who never slept, and he is busy most all the time with his pen, composing or writing, and at present he is a regular contributor to some of the local papers and out-of-town weeklies. He is also writing an address to Madame Antonette Sterling and the other ladies who are working in his behalf in London.

"It is hard work to keep the family going, and to help it along Mrs. Crouch does sewing. Rosa, one of his daughters, is a dancer, and, whenever she can, contributes toward the family fund; at present she is desirous of getting an engagement. Chevalier Reynolds, of Washington, is writing Prof. Crouch's life for Gilmore's Cyclopædia of American Biography."

"Frederick Nicholls Crouch was born in England July 31, 1808. He studied music under Bochsa and William Hawes, and later became a student of the Royal Academy. He filled many prominent positions in his profession in England, and was one of the founders of the Society of Science, Letters and Art, of London, of which society he continues to be an honored member. His best known composition, 'Kathleen Mavourneen,' was written in Devonshire in 1835, and has been sung by almost every celebrated vocalist from that day to this. In 1849 he came to America, and has experienced the ups and downs of life. He fought on the Confederate side all through the war, and during that troublous time lost all he had. His musical library and valuable manuscripts, which were packed away in forty large piano boxes, were destroyed, and their loss was irreparable. Since his residence in this country he has had the degree of Doctor of Music conferred on him by the London Royal Academy and the Druidic University of America."

If any of THE MIRROR's readers are desirous to contribute to the comfort of the cheerful and industrious octogenarian composer's last days—to brighten the heart and home of the author of the sweet ballad whose popularity has withstood the gnawing tooth of time for almost half-a-century and is today familiar in every American household—we shall be pleased to receive and forward their gifts.

AT LONG BRANCH.

Minnie Seligman, who is a guest at the West End Hotel, Long Branch, has added to the Summer gossip by an exploit that displayed unusual nerve. While she was driving the other day with Miss Artezt, of Philadelphia, a wild team of runaway horses approached their carriage.

Miss Seligman's companion in her fright attempted to jump out, but the actress seized her with the hand that also held the lines, and with her parasol in the other jabbed one of the runaway steeds so as to deflect their course, thus escaping injury.

Miss Seligman is an expert swimmer, and has challenged any one of her sex at the branch to contest with her in the natatorial art.

Among the others of the profession at Long Branch are: Ben Lodge, Ben Grinnell, Peter Barnum, James H. Bradbury, with his wife and child, Miss Reynolds, Henritta Byron, Nellie Lawrence, Gracie Rennie, Charles Rosencrans, Ettie Henderson, Oliver Doud Byron, Harry Meader and wife, A. J. Spencer, Laura Biggar, Maggie Mitchell and her husband, Charles Abbott.

An interesting group of children includes Albert, Madeline and Margery, the grandchildren of Lester Wallack.

THE CUSHMAN BABE AGAIN.

A relative of the late Charlotte Cushman will support James O'Neill next season in Fontenelle. Adelaide Cushman is the young actress' name. She returned to America from Australia, where she made her professional debut, a few weeks ago.

Miss Cushman, who is the grandniece of the great tragédienne, was born in Detroit not quite twenty-one years ago. Her father was a distinguished lawyer, the partner of Senator John Logan Chipman, of Michigan, and at one time he was prosecuting attorney at Sault Ste. Marie. Miss Cushman was educated in the Convent of the Sacred Heart, in Detroit. Five years ago, accompanied by her mother, she went to Australia.

Two years later she entered the profession, playing at her debut the part of Eliza Midhurst in After Dark, with a small touring company. Her progress was rapid. It was not long before Miss Cushman had worked her way up to leading parts in the principal company. She made a hit in Myra Kemble's production of Dr. Bill in Sydney, under Brough and Boucicault's direction. She supported Jennie Lee, William Rignold, and other Australian favorites. Her success ranged from lively soubrette roles to heavy emotional parts.

Miss Cushman is strikingly beautiful. Mr. O'Neill, impressed with her qualifications and her dramatic promise, engaged her a few days ago to originate one of the principal characters in his new play. Her American debut will be effected accordingly in Boston next September.

A CHANGE IN BRIDGEPORT.

E. S. Gibbons, a young and energetic manager, has bought all interest and good-will in the Bunnell Theatre and the Grand Opera House, at Bridgeport, from G. B. Bunnell and C. J. Belknap, former owners and managers of these houses, and will continue the two theatres under his personal and single management. The majority of the present contracts will probably remain in force.

In an interview, Mr. Gibbons says: "In running these two houses I propose to adopt a policy that I am thoroughly confident will meet with the approval of every traveling manager, and at the same time greatly benefit the theatrical business in Bridgeport. This city is unquestionably a good show town, but it has recently suffered from an opposition that will now be abolished. I propose to continue the two houses under their present names, running the Bunnell Theatre as a strictly first-class house, playing nothing but the best attractions at standard prices, and shall not book to exceed three performances per week. This plan will enable every attraction to do a good business. The Grand Opera House, with the assistance of traveling managers, I shall endeavor to make the best paying popular-price house in New England, playing in it the best popular attractions that can be secured at 15 25-35-50 cents, with boxes at 75 cents; one, two or three-night and week stands. Thus the houses will run without conflicting with each other. Every effort will be directed to making Bridgeport the theatrical centre of the State. Bridgeport and New Haven will be in direct connection in bookings."

Manager G. B. Bunnell says: "Yes, there has been a big theatrical deal in Bridgeport. My new theatre will be managed by the new firm of E. S. Gibbons and Company. Mr. Gibbons also manages the Proctor Grand Opera House at Bridgeport. No better fortune could happen to theatrical combinations that propose to play Bridgeport the coming season than that which will follow this new arrangement. It does away with the opposition fright that has hung over the city. The Hyperion Theatre of New Haven and the Grand Opera House will be run in direct connection with the two Bridgeport theatres. This will make a fine chain of theatres for all first-class and medium-price attractions. My Hyperion Theatre will run in connection with the best house and my Grand Opera House with the other theatre. I shall book all attractions playing these houses, and every attraction will receive the utmost care and attention as to details. Nothing will be booked that will not reflect credit upon the new management and myself, because I believe Bridgeport will redeem itself under the new order of things."

Labor Day (Sept. 5) open at Faurot Opera House, Lima, O. Great celebration, and excursions from all surrounding towns will make the night one of the best of the season. Thanksgiving, Christmas and New Year's open for first-class attractions.*,*

CLEANINGS.

J. B. BRADLEY has been engaged for The Hustler.

MONTAGUE AND WEST have signed with Grimes' Cellar Door.

THE Elks of Columbus, Ohio, enjoyed their annual outing at Wyandotte Grove on the 13th inst., and as usual had a royal good time.

BEATRICE, the wonderful little woman who has been with the Barnum show the past two seasons, has been engaged by Elmer E. Vance to play the boy part of Jim in The Limited Mail.

GEORGE C. BONIFACE will play one of the principal parts in Katie Emmett's Killarney, which will have its first representation at the Star Theatre on Aug. 22.

THE Jeannie Winston Opera company will once more be a permanent organization. The Summer tour of the company, under the direction of Samuel Fort, has been successful, both artistically and pecuniarily. Horace Wall will be associated with Mr. Fort in the management of the venture. The company is now playing in Minneapolis.

THE Eva Mountford company will begin its tour in East Lynne at the Academy of Music, Washington, on Sept. 12.

LILLIAN LEWIS and her company will play a short season at the Standard Theatre, beginning Aug. 13. They will produce Columbo, a play by Lawrence Marston, which has been mentioned in these columns before under the title of Lady Lil. Randall and Dixon will manage Miss Lewis' affairs.

CLARA CANARY is spending the Summer at Fort Hamilton.

MOLLIE THOMPSON, the soubrette, has been engaged for Newton Beers' company, which will present Eloped with a Circus Girl. Miss Thompson will be "featured."

EFFIE ELLSLER will produce A Woman's Power in connection with her repertoire next season. This play was written by Robert Drouet, Miss Ellsler's very capable leading man. It was tried in Denver, and proved decidedly successful.

FRED. HODGSON has gone to Onset Bay, Mass., where he will be the guest of his young star, Andrew Mack, for a few days.

THROUGH the hot weather of last week the one hundred and twenty-five people who will take part in Fatherland perspired in rehearsal at the Union Square Theatre, and several cases of fainting were reported. The twelve babies that will appear in the "Soap Bubble" song with Mr. Gardner have not yet been brought to trial. These little people will simply blow bubbles with clay pipes, a pastime that requires no preliminary practice. Henry Lee, who is to be the leading man, will be unable to support Mr. Gardner during the last week at the Union Square, as he is to appear in The White Squadron in the Fourteenth Street Theatre. Next Tuesday Mr. Gardner and Manager Sidney R. Ellis expect to meet at the steamship the Tyrolean quartette, engaged for the production, who are now bound for this port.

EMMA HOWARD has been engaged by Sidney R. Ellis for a character part in Nora Machree, in support of Sadie Scanlan, who will present lady attendants of her matinee performances with copies of her latest music compositions autographed. The scenic effects used in her play will be reproduced from places of historical interest in Ireland.

FOR several seasons Evans and Hoey have sought to introduce a new play, but managers have almost invariably insisted that they continue A Parlor Match. These comedians have made fortunes out of this farce, and yet have given it with a new humor each succeeding season. They have recently returned from London, and will open their season in it at the Bijou Theatre, Sept. 19.

THE Liliputians, who will return from abroad soon, will open a twelve weeks' engagement at the Union Square Theatre Sept. 19. The first part of the engagement will be devoted to a repertoire including some plays in which they have not been seen here, and after election they will produce their new spectacle, Candy, rehearsal of which will begin in August.

MASTER CARL LINDSTROM, of Kentucky, aged twelve, was led out into the amphitheatre at Manhattan Beach, Wednesday night last, by Bandmaster Gilmore, and to the surprise of the assembled musicians, as well as that of the audience, played a solo upon the cornet with the skill of a veteran. He had been privately introduced to Gilmore but a few minutes before by his father, and the bandmaster was so pleased at the boy's performance before him that he at once publicly introduced the little fellow. Carl, according to his father, was a musical prodigy at five, and has since been trained to several instruments. His adoption of the cornet was by the advice of a physician, who thought the instrument would strengthen him, as he is small and frail.

THE Wages of Sin company, headed by Loduski Young, which has been on tour for some weeks past, closed on Saturday night last. Salaries were paid in full.

MRS. OWEN MARLOWE and Virginia Marlowe are summering with Mrs. Charles Walcot at Staatsburg-on-the-Hudson. Miss Marlowe will be a member of The Lost Paradise company.

BOATING, hunting and fishing are the pastimes of C. Edgar Foreman and Lew W. Woodworth, who are the guests of Broker Paul A. Jones, a cousin of Mr. Woodworth, at his country place, Angola-on-the-Lake, near Buffalo.

W. S. CLEVELAND, always on the look-out for novelties, has engaged Cyrene, the Spanish dancer, for one of his minstrel companies.

JOHN L. CLARK, who is summering at his home in London, Canada, has signed with Dittmar Brothers' Pay Train company for next season.

WILLIAM C. ANDREWS is passing his vacation at Cornwall-on-the-Hudson.

AGNES HUNTINGTON, with her manager, Charles N. Schroeder, sailed for Europe on the *City of New York* on Wednesday, to be absent a year or two. Digby Bell, Laura Joyce Bell, and Josephine Knapp were passengers on the same steamer, and will be absent about six weeks.

THE Royal Spanish Comic Opera company will appear at the Broadway Theatre in January for six weeks, under the management of Eugene Schutz. The company consists of ninety-five people, and has appeared in Havana for six years.

FRED. BARTH, the grotesque dancer, with the Turner Gaiety Girls, while doing his specialty at the Academy of Music, Halifax, twisted himself into the shape of a bed-bug, and remarked, "Here's an imitation of an Albion Hotel bed-bug." A limb of the law, with no sense of humor, but with an eye on the main chance, attempted to institute a suit for $5,000 damages in favor of the hotel, but the suit was dropped.

IT is not likely that W. T. Bryant's Which, When and Where company will go out next season. The members of the company have received notice of disbandment.

Labor Day (Sept. 5) open at Faurot Opera House, Lima, O. Great celebration, and excursions from all surrounding towns will make the night one of the best of the season. Thanksgiving, Christmas and New Year's open for first-class attractions.*,*

THE firm of Barney and Smith, of Dayton, Ohio, are building a new scenery car for Elmer C. Vance, of The Limited Mail. It will have the new 36-inch Allen paper wheel, and a complete modern equipment. The body of the car will be painted white and lettered in black and gold. The contract price is $4,200, and it is said that it will be the finest scenery car ever built in this country.

NELLIE YALE NELSON, who, with her husband and child, is living at the Clarendon Hotel, Brooklyn, is said to have lost a $300 diamond ring out of the window of her room the other day. She had transferred the ring to a finger that it did not fit, and it followed a piece of waste paper that she threw out of the window. A man passing by is said to have picked it up and hastened out of sight.

THE San Francisco papers praise Haverly's Minstrels for dropping much of the gilt embellishment that had marked recent minstrel shows, and for an attempt to reproduce former simplicities.

CHARLES WILSON, an aeronaut who met with an accident at Iowa City that disabled him, reached New York, with his wife and two children, last Friday, on his way to his home in Bangor, Me. They ran out of money, and with the children started for Brooklyn in search of friends. The younger child, an infant, died in its mother's arms from the heat on the way, and the distress of the parents excited so much concern in those who learned of the sad affair that enough money was at once contributed to bury the little one and assist Wilson and his wife on their journey.

THE members of the May Davenport burlesque troupe were all arrested in Peru, Ind., the other day on a charge of stealing clothes at a hotel at which they had lodged. The company, which contains several New York dancers and comedians, has been on the road several seasons playing the minor towns. A variety performer, who heard of the arrest, tersely remarked: "It was towels done it."

POWERS' OPERA HOUSE, at Grand Rapids, Mich., will be remodeled, and is expected to be ready for occupancy Nov. 1.

THE name of the new Music Hall at Middletown, Conn., has been changed to the Middlesex, as it was found that the term "music hall" interfered with the dramatic usefulness of the house. J. C. Gilbert, of New Britain, has been appointed assistant manager under Manager Coffin, and will have charge of bookings. The Russwin Lyceum, at New Britain, Conn., is also under Mr. Gilbert's management, with Thomas J. Lynch.

AN ingenious poster issued by Manager Ben Stevens calls attention to the impending season of DeWolf Hopper at the Broadway by means of a bar of music from the baby chorus in Wang.

FRANCIS H. JENKS.

The Boston *Evening Transcript*, among the newspapers of that historic and literary town, stands forth prominently for many characteristics that relate to the more solid—if somewhat remote—elements that gave the city fame. It is admirable for its honesty, its conservatism, and its ability; and its dramatic and musical columns notably reflect these qualities. They are written by Francis H. Jenks, whose portrait—save for a deficiency of beard, which he himself will forgive and his friends will at once understand—is printed in juxtaposition with this sketch, which is the third in Our Dramatic Critics' Series.

Mr. Jenks was born in Nantucket in 1838. He inherited his newspaper faculty and related talent from his father—the late Samuel H. Jenks, for many years editor of papers in Boston, New York and Nantucket—and from his mother as well. He entered Boston in 1846, and there was educated in the public schools, including the Public Latin School and English High School. For about twenty-five years thereafter he was connected with firms concerned in the manufacture and sale of paper, and through the last half of this period he contributed much matter—chiefly musical criticism—to various papers. Among these may be mentioned the *Saturday Evening Gazette*, the Boston *Courier*, the *Daily Advertiser*, the *Daily Globe*, and periodicals both in and out of the city.

These occasional and periodical contributions did not, however, include all of Mr. Jenks' writing on musical topics. He also furnished to Grove's "Dictionary of Music and Musicians" nearly all the articles, biographical and historical, relating to the United States. And Mr. Jenks' activities included work for musical development in Boston. He has been connected with and concerned in the management of the Handel and Haydn Society and other important musical organizations in that city.

Mr. Jenks has been on the *Transcript*, in charge of the musical and dramatic columns, and as general editorial writer since June, 1881. He also has special charge of the *Weekly Transcript*. Mr. Jenks was married in 1865.

So far as taste and consequent tendency are concerned, Mr. Jenks may be called a liberal conservative in criticism. That is to say, he is always interested in new thoughts of art, and is willing to hearken to them; but that does not mean that he will like them simply because they are new. Nor is his admiration of the old to be commanded because of age merely, or because of its acceptability to others if he cannot, of his own fancy, detect merit.

THAT SALT LAKE EPISODE.

THE MIRROR has received letters and newspapers from Salt Lake City during the week, bearing upon the incident of Richard Mansfield's interview with the dramatic critic of the *Tribune*, of that city, that has already caused much comment, and will briefly present the substance of these letters, with Mr. Mansfield's explanation of the affair.

Glen Miller, dramatic editor of the *Tribune*, who is responsible for the publication of the interview, writes:

SALT LAKE CITY, July 10, 1892.

To the Editor of the Dramatic Mirror:

SIR—Inasmuch as you have published Richard Mansfield's letter denying the accuracy of an interview published in the Salt Lake *Tribune*, I would esteem it a favor if you would give space to the two following excerpts from the *Tribune* and *Herald*, of this place, which cover the case exactly.

The fact must be patent to any one who read the published interview that Mr. Mansfield said what was attributed to him, as it was mostly about matters concerning which I could have had no information otherwise. The portion relating to THE DRAMATIC MIRROR, as well as all the rest of the interview, was as Mr. Mansfield gave it. I had no possible motive for misquoting the gentleman.

The whole thing in a nutshell is simply this: Mr. Mansfield uttered many sentiments that were in bad taste, even were they true. He didn't realize the mischief till after it was done. Now he takes refuge in the manufactured excuse that his words and meanings were perverted. It is too thin.

GLEN MILLER.

The newspaper extracts referred to by Mr. Miller in the above letter are not of particular importance, in their entirety, as they cover some ground already traversed in the matter. The *Tribune* article embodies the letter to the Editor of THE MIRROR from Mr. Mansfield, already published in this paper, and the editorial comment thereon; and the *Tribune* publishes it as suggesting, as it says, that "Mr. Mansfield evidently doesn't hold the dramatic press in the utter contempt he so loftily assumed when in Salt Lake." The *Tribune* adds:

The day of the publication of the *Tribune* interview Mr. Mansfield's manager, John T. Slocum, came to the *Tribune* critic in company with the acting manager of the theatre, Heber M. Wells, and said that Mr. Mansfield sent his compliments and thanks for the extended report of the interview. "Mr. Mansfield marveled at the accuracy of the report," continued Mr. Slocum, "and said he had never met a young man with so excellent a memory. He purchased a hundred copies of the paper, and mailed them to friends over the country."

Evidently the report pleased Mr. Mansfield, and conveyed his sentiments. When, however, the *Tribune* pounced upon the gentleman the next day, and the other papers of the town gave him a piece of their mind, he felt incumbent to take a different tack. Consequently the report which was so remarkably accurate has now become twisted, garbled, and untrue.

There is considerable satisfaction in seeing this egotist knuckle.

The article in the *Herald*, commenting on Mr. Mansfield's letter to THE MIRROR, says that it is significant that Mr. Mansfield refrained from disputing the correctness of the statement in the *Tribune* while he was in Salt Lake City.

C. E. Johnson, THE MIRROR's correspondent at Salt Lake City, also writes a letter, in which besides covering the points brought out above, he says:

Mr. Miller was told by Mr. Mansfield's manager that Mr. Mansfield wished to compliment Mr. Miller on the extreme fidelity of the words used in the interview. When the trunks of the company were unloading at the theatre, Mr. Mansfield 'kicked' because his were not brought in before any others. When the frame of photos was standing in front of the theatre, he ordered them in, ostensibly to save money, as he considered his business bad here—an average of $75 per night! Mr. Mansfield speaks in the interview (which I believe to be as near as possible truly reported) against "advance slush," yet he or his agents filled the offices of the daily papers with the most rotten slush about him. Not only about his acting, but about his daily habits and things that would make you sick to think a full-grown man would write.

Mr. Mansfield turns up his nose at the Westerner's knowledge and appreciation of the drama, and does not think, or does not know, that we have seen every great actor or actress, except three (Terry, Irving, and Bernhardt) that ever flourished in America; that the Salt Lake Theatre, which stands as a monument to our tastes, is still a large and well-built house, although built when materials had to be brought across the plains by ox-teams. And it was built by the people not for speculation, but for the purpose of encouraging the drama—something they loved and encouraged always.

The people of this section are not backward in giving Mr. Mansfield credit for being a great actor. They rather grieve that he should combine the attributes also of a monumental liar.

And now comes Mr. Mansfield, who says that these are the facts in the matter:

"He was in the lobby of the Theatre at Salt Lake City on a very hot day. He had not yet played in Salt Lake, but he had just arrived. There was nothing in sight but dust and flies and the sun. Outside the theatre, which has something of a clerical aspect, stood a row of expensive pictures, upon which the sun was mercilessly beating down. Mr. Mansfield called, in the absence of his manager, the 'property man' and told him to remove these pictures, as he said he thought he (Mr. Mansfield) stood, in such weather as this and with the races engrossing the attention of the Salt Lake people, chances of losing quite enough money without having his property carelessly destroyed.

"It seems that in a dark corner of the theatre lobby there lurked a reporter. This gentleman was presented to Mr. Mansfield, and he had evidently been waiting for Mr. Mansfield. This gentleman had evidently been reading for a period of some years all the disagreeable things that had been pointed concerning Mr. Mansfield, and he had made up his mind that Mr. Mansfield would be a capital man for him to say a number of unpleasant things about and thereby popularize and draw attention to himself. Under the guise of friendship he spent the greater portion of the day in Mr. Mansfield's society, showing him about Salt Lake City and making himself as agreeable as it was possible for him to do.

"Naturally during the time they spent together they were not absolutely silent, but conversed on various topics, but there was at no time any question of an interview. The young man never suggested an interview, and he never mentioned to Mr. Mansfield that he had any such intention or any such purpose in his mind. Mr. Mansfield's surprise, when he discovered in the next morning's *Tribune* all that he had said, and all that he had not said, strangely contorted and twisted, published as an interview, was extreme.

"A sample of the style of contortion is here given: 'I believe the Frohmans are Jews, are they not?' Mr. Mansfield's reply: 'Yes, I believe they are.' Form as published: Statement by Mr. Mansfield: 'The Frohmans are all Jews.' Now, Mr. Mansfield certainly did agree, and say that he believed that the Messrs. Frohman were of the Jewish persuasion; but he did not do so in that way, and he has the highest respect and esteem for the Messrs. Frohman and for the Jewish people, among whom he has a great many valued friends.

"Another sample of the published interview was the alleged statement by Mr. Mansfield that he had lost money in Salt Lake City. At the time of the alleged interview Mr. Mansfield had not yet played in Salt Lake City, and as a matter of fact Mr. Mansfield played in Salt Lake City to crowded houses. How far this interview, in which Mr. Mansfield was purported to have said disagreeable things about Salt Lake, affected the people of the city, may be judged from the fact that after the morning of the publication the house was better by over three hundred dollars than the night before, and Mr. Mansfield was called out something like seven times, and had to make a speech.

"The only way to look upon the interview was as a big joke, and that is the way Mr. Mansfield and his manager treated it. Mr. Slocum, Mr. Mansfield's manager, met the young man in the evening at the theatre and took him by the hand and pressed it cordially and said: 'My dear sir, how can I thank you for your magnificent interview in the paper this morning? Mr. Mansfield is simply delighted and we have bought a hundred copies of the paper and we have sent it to all our friends, both here and abroad.' The young man looked somewhat surprised and said, 'I think you are inclined to be sarcastic, Mr. Slocum.' 'No sir,' said Mr. Slocum, 'no sir, I assure you we can never sufficiently thank you for your courtesy'—and that is all. Mr. Slocum does not deny that he thanked the young man, and both Mr. Mansfield and Mr. Slocum are still full of gratitude toward him."

THE MIRROR has now given both sides of this affair, and, from the statements made, the public is free to draw conclusions.

OUR DRAMATIC CRITICS.

FRANCIS H. JENKS.

OF THE BOSTON EVENING TRANSCRIPT.

ABOUT REGALONCITA.

A report was telegraphed from Cleveland, Ohio, the other day, that Regaloncita, the child dancer, had been taken from the stage in that city by the agency of a local branch of the Gerry Society.

"The report was not true," said Miss Dorothy, the manager of Regaloncita, to a MIRROR reporter. "The manager of the Cleveland theatre," continued Miss Dorothy, "wished to engage Regaloncita for a term of five weeks, to dance during an engagement of the Wilbur Opera company. I declined to make an engagement for so long a time. I told the Cleveland manager that I was willing that she should go on to Cleveland and dance if he would agree to release her at my wish upon two days' notice. This he did not at first want to do, but finally consented to.

"Regaloncita went to Cleveland, danced two weeks, and then withdrew to accept the Chicago engagement with Mr. Frohman in Miss Helyett, in which she is now appearing. The report sent out from Cleveland was a spiteful one, perhaps intended to affect Regaloncita's prospects in Chicago."

LITTLE TIPPETT IN NEW HANDS.

On another page of THE MIRROR will be found a detailed announcement of the new enterprise of Duncan B. Harrison, with whom Edward M. Bell is associated in a new proprietorship of Little Tippett, that farcical comedy having been purchased by these gentlemen from Abbott and Teal. The arrangements of Harrison and Bell for the production of this funny and successful piece display unusual enterprise, and are on a scale that ought to bring great prosperity.

This comedy is now in its third year in Paris, where its success has been remarkable. It is by Alexander Bisson, author of Mr. Wilkinson's Widows, The Nominee, The Lottery of Love, etc., as these plays are entitled in English, and was arranged and adapted by Harry and Edward Paulton, whose other successful work in this line is seen in Niobe, Erminie, etc.

Little Tippett is characterized by lively action and frequent surprise. The difficulties of its leading characters are caused by two divorces and remarriages and two mysterious babies who say nothing, but nevertheless add astonishingly to the complications. The original French atmosphere of the play has been surcharged with purifying English, yet it is said that the most amusing of its vitalities are in no way injured by the changes.

The company engaged to interpret Little Tippett under its new auspices is an earnest of the intentions of its new proprietors. It is made up of Edward M. Bell, Charles Bowser, Harry Allen, Harry Morgan, Henry J. Bradley, Charles Harris, Mabel Bert, Marie Lewes, Harry Bloodgood, and the necessary infants. The piece will be elaborately staged, and the printing is in the hands of the most noted masters of that art.

Little Tippett will open on July 31 at Omaha, and will proceed thence to California. It will come to New York, Nov. 14, at Herrmann's Theatre, where a long run is confidently expected.

An article in the *Entr'Acte* of London, assuming to give reasons why Patti intends to visit America again under auspices other than those by which she has so largely profited heretofore, is so absurd upon its face that it is hardly worthy of note. It was probably inspired over cups by some member of last season's company who did not have a palace-car to travel in.

THE HANDGLASS.

A GROAN of popular songs is spending his last days in the Blackwell's Island Insane Asylum, but the Sunday papers fail to record the fate of his audiences.

* * *

A WORD OF ADVICE TO THE SPORTING ACTOR.

The racing season now is here,
When blooded horses run,
And dollars quickly disappear,
To help along the fun.
And men who know what "cinch" to back,
And loud of horses talk,
Are just the ones that from the track
Homeward at twilight walk.

* * *

ASKUM.—"I hear the Pick Me-Up company broke up at Smashville and the actors came home ruined last week."

TELLUM.—"Impossible! I saw Getthere yesterday on Broadway wearing ten thousand dollars worth of diamonds."

ASKUM.—"Oh! Getthere was the advance man. He drew his salary first of the season."

* * *

"ICED air is very appropriate in the theatre at this season of the year, but not elsewhere," said Mr. Droppedaitch as he picked one out of the butter.

* * *

HE WAS EXPERIENCED.

He was neither rich nor handsome
But a leading actor rare,
And he loved a matinee maid
Who had cash enough to spare;
He was gentle, he was witty,
But the maiden could not see
All his worth until he told her
No maid lived as fair as she!

* * *

CHAPPIE.—"Did Dottie Limblets give any excuse for breaking her engagement for supper?"

CHOLLY.—"Yes, her note says: 'A subsequent engagement prevents me from meeting you.'"

* * *

IF Doctor Ramsford's idea of theological whiskey becomes popular with the masses, what is the matter with having roof gardens on the churches during the heated term?

* * *

AT THIS TIME OF YEAR.

Avoid the gay cucumber green
Spread on the festal board;
Avoid the deadly typhus germ,
The heiress-hunting lord;
Avoid the actor who with nerve
Talks of his triumphs grand
In Oshkosh or in Kalamazoo
Or some other far-off land.

* * *

"WHY is Miss Fewclose going to Narragansett Pier?"

"Because she can use her old burlesque costumes for bathing suits."

* * *

MRS. LANGTRY'S gowns in The Fringe of Society are said to be very modest in design and very pretty withal. That's right. It is only the very exclusive set of society women who dress improperly.

* * *

WHAT THEY ARE SAYING.

Poets have often wondered,
What words the wild waves say,
When on the beach they thundered,
And whispering—ebbed away.
A voice through waters spraying,
Sounds on the sands of pearl,
The mild waves now are saying,
"Where is Last Summer's Girl?"

* * *

COLUMBUS discovering America is not a circumstance to a boy finding a ticket for an open-air show and then ascertaining that it is dated the day before yesterday.

* * *

AN EPITAPH.

Only a young cucumber,
Just a trifle green,
Only eternal slumber
For Johnnie, aged thirteen!

* * *

THE original Boom-ta-ra-ra, Lottie Collins, is coming over in the Fall. So is Oscar Wilde. This will be the sublime and the ridiculous in one fell swoop, but the general public won't be able to distinguish which is which.

* * *

THERE is a great deal of talk just now about the higher education of women and the centre of the stage, but Staggeract says that the movement he is waiting for is the enlargement of the centre of the stage.

* * *

HE NEVER RESTS.

The actor at the seaside stalks,
The manager sails away,
The little soubrette takes a flat
And promenades Broadway.
The whole profession rests at ease
Each cultivates some fad,
But still the merry press agent
Sends out the jocund ad!

* * *

"HAS Handsum secured a Summer engagement?"

"Yes; he's got such fine muscular development that a fashionable seaside hotel proprietor has hired him as a life saver."

"But Handsum can't swim."

"He doesn't have to. He just promenades the beach in tights."

* * *

CALL BOY.—"Sire, there is trouble in the chorus."

MANAGER.—"What's the matter?"

CALL BOY.—"Pearl Blanc Mange has lost her tights and says she can't go on in the march."

MANAGER.—"Well, I should say she couldn't!"

* * *

"WHY do they all stare at Oddly so?"

"He's the only theatrical man in town who hasn't had a benefit or a testimonial.

* * *

GLADYS.—"Why did the hotel clerk refuse to let that handsome young man have a room with a fire escape?"

MAUDE.—"He's the climbing wonder of the Fly-by-Night company." KING COAL.

IN OTHER CITIES.

CHICAGO.

James A. Herne's Margaret Fleming was produced at McVicker's Theatre 7. Mr. Herne has constructed a clever piece of work, though not great; it is slow and drawn out at times, and were it not for the ability of the co., supremely tiresome. The piece is unquestionably meant to be epochal; it is based on a great and growing idea, *i. e.*, the sin being as great in man as in woman, and while it is intended to teach a moral lesson, it is highly colored and even shockingly indelicate. Mr. Herne, if he wishes to write on such subjects, should confine himself to novel writing, and not to plays, where hundreds of both sexes view the scenes and hear the speeches at the same time. The work of the co. is excellent. Mrs. Herne's work as Margaret Fleming was charming and artistic. Maud Banks was something out of the ordinary as the maid, receiving liberal applause. Forrest Robinson and George Fawcett made hits. After the performance calls for Mr. Herne were made, and he responded with a neat speech in which he gave the history of the play and its several receptions, and also commended Manager McVicker for his courage in producing it in Chicago. The house was full and generous with applause. The Volunteer 11-16.

Once more Jane visits Chicago, this time at the Grand Opera House, and is delighting Hamlin's patrons nightly. The comedy makes no pretence to other than fun, and what its intents are, it succeeds in. Johnstone Bennett is just as *chic* as she is bright. Paul Arthur was cordially received, as were the rest of a good co. Chums, curtain-raiser, furnishes an hour's entertainment before the main event.

The fiftieth performance of Ali Baba took place 10. The Chicago Opera House continues to be packed to the doors at every performance in spite of the hot weather and other obstacles. Otis Harlan took Art. Dunn's place in the cast last week. He is a very good low comedian, and will improve as he becomes familiar with the ways of burlesque.

The County Fair is in the second week of its engagement at Hooley's, and drawing big houses. Same next week.

The Columbia is a delightful Summer theatre, and a favorite resort for Chicagoans who stay at home during that period. Miss Helvett is pleasing good-sized audiences. The latest addition in the novelty line is "the child wonder," La Regalencita, with recitations, singing and dancing.

Haverly's Home Minstrels have another addition in Tom Lewis, late of Primrose and West's, making his first appearance Sunday. The Casino has the established reputation of being the home of first-class burnt-cork art, and is doing a large business.

De Lange-Rising co. are presenting the opera Erminie at the Alhambra Theatre this week. The principals are Louis De Lange, Will S. Rising, Lotte Mortimer, Agnes Stone, Alexander Clark, and Lillian Cummings. The engagement is for only a few weeks. Mascot next.

Uncle Tom's Cabin, of which the less said the better, is at the Academy of Music for one week.

The Madison Street Opera House has the Mazeppa Burlesque co. in a pleasing programme. Good business prevails.

The Last Days of Pompeii, in Pain and Son's Amphitheatre, is proving a great attraction. The fireworks set off are magnificent and numerous.

Monday afternoon the Ashland Players' Club gave a testimonial benefit to E. C. Ellis, who has been of much use in staging the club's productions. All that Glitters is not Gold was the piece presented.

Alf Hayman, acting manager of the Columbia, left for New York Monday morning to take charge of Charles Frohman's cos. in that city. Will J. Davis, part owner of the Columbia, will make it his headquarters, and George A. Fair will manage the Haymarket. Accept my congratulations, Mr. Fair.

David Henderson, of the Chicago Opera House, has hied himself for a short week to Mount Clemens, Mich.

Harry L. Hamlin, of the Grand, will start next week to spend the Summer in New York.

The Summernight concerts, under the direction of Max Bendix, are proving popular at the Armory. The orchestra is excellent.

PHILADELPHIA.

Although the Grand Opera House and an ebullient thermometer couched lances and met in the mighty shock of arms—or humidity—all last week, the former unhorsed its incandescent foe. Manager Kelly, like a modern Le Noir Faineant, is now lounging around the lists, bidding defiance to all-comers in the shape of torrid weather.

The Grand Opera House is so well adapted to Summer amusements that the public have come to consider it as an open-air resort. The house is spacious, well ventilated, and has an ever-faithful clientèle. The score of grand opera artists comprising Director Hinrich's co. are all well known and deservedly popular here, and the entertainment, while given at popular prices, is of a very high order. Halevy's superb opera, La Juive, was received with such pronounced expressions of approval last week that it has found its way into this week's repertoire, and is likely to become a standard favorite. Wagner's magnificent Flying Dutchman was rendered by this co. for the first time this week, and the leading members made distinct successes. Mascagni's wonderful expressions of genius, L'Amico Fritz and Cavalleria Rusticana, were heard at the same performance, giving the audience an opportunity to compare the wondrous beauties of the two works. Faust, Bohemian Girl, and Il Trovatore complete the varied and well-patronized repertoire of the week. La Favorita is in preparation as the *piece de résistance* for next week.

The faces of Manager Albee and his broad-shouldered henchman, Agent Nash, contain huge smiles at all hours, thus telling the tale of the unparalleled prosperity of the Bijou's Summer season. The house is certainly a great magnet, and the variety bills offered weekly find due appreciation. Maud Huth, a singer of negro melodies, made a distinct success, and is now in her third week.

Pawnee Bill is in his last week at Forepaugh Park entertaining amazed crowds with his realistic pictures of American border life. The programme offered is a varied one and gauged to suit all classes.

It is rumored here, and on pretty good authority, too, that Fay Templeton will forsake the organization she was to head next season to fill the place vacated by the late Kate Castleton. The bewitching Fay has made many friends during her Summer stay here, and in The Dazzler would doubtless find admirers innumerable.

Robert Graham launched his new operatic comedy, Larry the Lord, at Meyer's Opera House, Atlantic City, N. J., 11, and made an emphatic success. The genial "Bob" plays the character of a humorous Irishman, something new for him, which fits him like a glove. The play is full of funny hits and some of the music is tuneful and catchy. Rita Selby, Mamie Cerbi, and Walter H. Ford were also successful in leading roles. After the rough edges have been ground down and polished, Larry the Lord will be a big winner.

The Chestnut is undergoing a thorough "bearing out" preparatory for next season. The house is booked for every week, the Digby Bell and Seabrooke Opera cos., Hoyt's, and three or four of Charles Frohman's cos. being numbered among the bookings.

William C. Richardson and wife, May Prindle, closed their season with Lothrop's Boston Stock co. 3, and are in town for the Summer. Miss Prindle will lead one of Lothrop's cos. next season as star with her husband in her support. The season will open at the Grand Museum, Boston, Aug. 8. Mr. Richardson is an old-time actor, but was until a few months ago, assistant dramatic editor of the *Item*.

The marriage of Figaro, and Dinorah, are underscored for production at the Grand Opera House within a few weeks.

Manager Frank Howe, Jr., ran over to New York last week to meet Wilson Barrett, who will open his American tour at the Park, this city.

Charles A. Loder is back in town after a season of forty-six weeks, closing in Grand Rapids, Mich., 9. He leaves us within a week or so for a short stay at his country residence.

The People's is in the hands of the brawny toiler, and will present a fresh appearance at the opening in the middle of August.

Mollie Thompson is having a comedy written for her, in which she will star season after next. H. Grattan Donnelly is the author.

W. J. Fielding, formerly business manager of the People's, this city, and last season with The Soudan, is down at Atlantic City for a short stay. He will return to New York shortly to prepare for the starring tour of J. K. Murray, Carleton's operatic comedian in W. H. Powers' new play, The Irishman. The tour will open in Baltimore, Nov. 7.

JOHN N. CAVANAGH.

BOSTON.

Another theatre has closed for the Summer, and now only four places of amusement are open to the playgoers of the Hub. The Palace has closed for two weeks in order that one or two slight changes may be made. No more doors are to be shut, and preparations are being made at the houses now closed so that they will begin to be opened in a few weeks.

"This is the fifth time that I've seen Puritania," a man said at the Tremont the other night, "and I like it better and better each time I see it. The first time that I heard it I thought the music bright and pretty, but subsequent hearings have convinced me of its astonishingly great merit. The score is written by a thorough musician and it is interpreted by the strongest co. that has been in Boston for a long time." That seems to be the verdict of all Boston, and the houses continue of good size in spite of the intense heat, which has been oppressing the city for some time. Elaborate preparations are being made for the fiftieth performance, 25, when souvenirs will be presented.

By Proxy continues to amuse the large audiences which are drawn to the Museum. The comedy is one of the most amusing bits of perplexities that has ever been presented in Boston. It is confusion as far as the characters are concerned from beginning to end, and the audience is kept in continuous laughter for two hours and a half. The bright drama and the wonderfully evenly balanced co. combine to make as attractive a Summer entertainment as could be desired. The Museum's excellent orchestra gives a promenade concert in the foyer for half an hour before each performance.

An evening of burlesque is now being given to the patrons of the Arena Garden. Robinson Crusoe has been revived with a cast which is much the same as that which was seen at Niblo's, New York, last Spring. Sadie A. Stevens, George A. Schiller, and James B. Radcliffe are among those who have been specially engaged for this piece, and Lillian Harper, James S. Maffitt and Gus Mills are also seen in prominent parts. It is safe to say that all Boston will go wild over the Salvation Army dance, which is introduced in the burlesque. Demure maidens appear attired in the Salvation Army garb and sing a quiet song, after which they give a dance which is in marked contrast with the staid character of the song.

An excellent vaudeville performance is being given to the delight of the Bijou.

Nelson A. Morkell, who has made hosts of friends during the years that he has been business manager of the Globe, has become interested in a mercantile firm of this city.

The entire By Proxy co. went out to Lexington the other day as the guests of Francis B. Haves. They spent the afternoon in being shown over the handsome grounds, and luncheon was served for them, the members returning in time for the evening performance at the Museum.

Principals and choristers of the Puritana co. spent Sunday in an excursion to Gloucester on the steamer *New York*.

It is rumored that John W. Luce, the bright "Man With the Longnette" and dramatic critic of the Boston *Record*, is to assume a prominent position at one of our theatres.

Alexander Salvini has been sued in the Boston courts to recover a bill for $100 run up by one of his ex-agents for printing. Salvini claims that he is ignorant of the existence of any such bill.

JAY B. BENTON.

WASHINGTON, D. C.

Work is progressing satisfactorily upon the improvements at Albaugh's, the New National, and the Bijou, and it is anticipated that everything will be completed and in readiness to commence the season, meeting the full requirements of the new building regulations.

A testimonial concert will be given to Professor John Philip Sousa, at Albaugh's 20. His connection with the Marine Band terminates on Aug. 1, and he immediately departs for New York, where he will complete the organization of his new band, over half of the members of which have already been engaged. Professor Sousa knows most of them personally, and he says they are among the best musicians in the country. They will be called together early in August, and immediately commence practising for their concert tour. The first appearance will be in Washington some time in the latter part of October, or early in November. It is not yet known who is to be Professor Sousa's successor, but Colonel Hayward, of the United States Marine Corps, says that no fears are entertained in regard to finding a competent man to fill Professor Sousa's place. Its future will be much the same as its past. For nearly one hundred years this band has been a popular institution, and it will continue as formerly, among the foremost organizations in the country. Colonel Hayward wishes it distinctly understood that no orders have been issued, as has been intimated, regarding the concert tours of the band in the future, and for all he knows at present, they will be continued if the people throughout the country demand it.

Mr. and Mrs. Charles B. Hanford, are at Warm Sulphur Springs, in Bath county, Va., where they will remain until August. Mr. Hanford has secured for his coming season, Bertram Temple, who was with Robert Downing last year.

Manager Charles Frohman, of New York, has chosen the New National Theatre, of this city, for the first production of William Gillette's latest comedy, Settled Out of Court, which is an adaptation of a recent comedy by Alexandre Bisson. The date of the production here, has been set for Aug. 4-6, after which the play will be taken to New York for a run, opening at Madison Square Theatre Aug. 8. In the cast are Joseph Holland, M. A. Kennedy, William Faversham, Joseph Humphreys, C. T. Valentine, Georgie Drew Barrymore, Agnes Miller, Evelyn Campbell, and Minnie Tittel.

The Columbia Operatic co., of this city recently gave a very creditable performance of Gilbert and Sullivan's Trial by Jury at one of the Potomac River resorts. Cast: Plaintiff, May B. Whitesell; Defendant, Lucius Randolph; Judge, Frank Oldham; Counsel for plaintiff, S. C. Mason; Usher, Joseph Murray; Foreman of jury, J. C. Stockton. The chorus consisted of about thirty voices. D. G. Peiffer was the musical director, with Jennie Glennay, accompanist. The Columbia Operatic co. was organized in this city about eight months ago, and includes many well known singers.

Tim Murphy, of Texas Steer fame, recently umpired a baseball game between members of the staffs of the Washington *Post* and the New York *Times*.

Giles Shine, and his beautiful and clever wife, Lavinia Shannon, are stopping at the Stratford for the Summer. Miss Shannon has just concluded a forty-five weeks' season with The Power of the Press co. She will remain in New York next season and confine herself to metropolitan engagements. Mr. Shine will remain as the principal comedian and character actor with the Julia Marlowe co.

EDWARD OLDHAM.

NEW ORLEANS.

The theatres are being renovated and improved for an early Fall opening.

Manager Henry Greenwall, of the Grand Opera House, telegraphs that he will open his theatre on Sept. 4, and that he has booked a full list of good attractions for the coming season. The opening attraction will probably be one of W. A. Brady's enterprises, in which Jim Corbett will appear.

Manager Mauge, of the French Opera House, who is at present in Paris, announces the engagement of Mme. Urbain as first dugazon, Mlle. Lea Santi as second dugazon, and Mr. Florentin as stage manager. He also cables the engagement of Emanuel Lafarge, the popular tenor, for a season of three months. Operagoers recall with more than ordinary pleasure the magnificent performances given here three years ago by Mr. Lafarge and Mme. Lemaitre, and as both have been engaged again, the public can look forward to a repetition of the same artistic triumphs.

Porte's American Band, giving nightly concerts at the West End, is all that is left us now in the way of amusements. Armand Vezzey, a cornet soloist of great merit, is playing with the band.

Florence Huberwald, who lately sang with the Seidl Orchestra and Gilmore's band in New York, has returned to her home in New Orleans.

Misses Melytha and Minerva Adams, two talented New Orleans girls, with musical accomplishments, have been engaged to go with Monroe's Aunt Bridget co. next season. LAMAR C. QUINTERO.

ST. LOUIS.

Amorita at Uhrig's Cave week of 11-16 was one of the most popular of light operas, and particularly so with the patrons of the Cave. So it is not to be wondered that the attendance has been large. Addie Cora Reed made a distinct success as Amorita. Agnes Sherwood as Angelo made a hit as usual, and her solo in the second act and dancing were encored. Mary Baker, who succeeded Miss Annandale, took the part of Perpetua, and received deserved praise for her singing. She was recalled several times for her interpolated song, "'Twas all for Thee," in the second act.

Edwin Hoff made a handsome and dashing Fra Bombarda, and sang as well as he looked. He received several encores, and in the duet in the last act with Miss Reed his voice was particularly sweet.

Jerome Sykes as Castmeri was funny, and his introduced topical song, "For the Poor Girl Didn't Know," made a hit. The chorus was strong and the Student's Serenade in the last act made one of the hits of the performance.

The opera was handsomely costumed and set. Amorita will probably be continued the first three nights next week, and the Bohemian Girl the last three when Nanon will be put on.

Jerome Sykes has resigned the stage management, giving way to Mr. Luce, who comes from the Amberg Theatre, New York, to put on Conried's operas, such as the Gypsy Baron, etc.

Cyzene left 11 for the East to join the Cleveland Minstrels.

Norma Wills, the prima donna of the Schnaider's Garden co., was offered the same position at Uhrig's Cave, with the Spencer Opera co., but she would not accept. She left 11 for Cincinnati to spend a few weeks with her brother, who is playing at the Highland House. She will then go to New York.

Negotiations are still pending for Schnaider's Garden, but until next week nothing will be definitely known.

Mr. and Mrs. Arnette (Miss Atherton, of the Schnaider's Garden co.,) are still in the city. Mr. Arnette will probably remain here and return to journalistic work on one of the daily papers. Most of the other members of the co. have left.

William P. Caroline, well known here as an amateur impersonator and singer, died here 10. He evinced a liking for the stage when a boy in New York, and was the leading spirit of the Thespian and McCullough Clubs, from which such young professionals as William Smyth, Guy Lindsley, Gus Thomas, Mittens Willet, etc., were graduated. He wrote the libretto for Æthea, the opera by Professor Poppen, produced here this Spring. He was the author of several well known songs.

W. C. HOWLAND.

CLEVELAND.

The George A. Baker Opera co. presented Erminie as the attraction for their tenth week, commencing 4 to S. R. O. nightly. The Ravannes of William Wolff is superior to anything that artist has yet done in Cleveland. Fatmah Diard as Erminie, Arthur Woolev as Cadeaux, Alice Verona as Javotte, Marie Dressler as the Princess, and Frank Ranney as Chevalier de Brabazon all appeared to advantage. Mr. Armand was not in the cast. The Black Hussar 11-16.

The Wilbur Opera co. is booming along merrily at the Lyceum Theatre, and last week's attendance was fully up to the standard. Robert Macaire was the bill, and was admirably handled by Col. Wilbur's efficient organization. Messrs. Tre Denick and Kohnle as Robert Macaire and Jacques Strop were inimitable, and Dorothy Morton was admirable as Rosalie, but the feature of the performance was the marvelous dancing of that wonderful infant, La Regalencita, whose work evoked nightly storms of applause. La Mascotte 11-16.

Uncle Tom's Cabin did well at the Star. The Two Orphans 11-16.

The famous Pain spectacle, The Last Days of Pompeii, will open at Cable Park Amphitheatre 27 for an indefinite run.

The numerous vaudeville houses are all doing an immense business.

Barnum, Bailey and Columbus will be here 18, 19.

W. H. Kohnle is a local favorite. His clean cut comedy impersonations are much admired.

W. M. GOODRUE.

BALTIMORE.

The condition of affairs theatrical remain unchanged. Alterations and repairs are being made and managers generally speak hopefully of the coming season.

Charles E. Myers, late of the Digby Bell Opera co., is at his home here with his family and last week showed me a contract he had signed with the Tar and Tartar co. for the coming season, and at a figure which is gratifying, as well as very flattering.

The Kenilworth Club, the dramatic club of Baltimore, gave an excursion down the bay 9, which was one of the pleasantest of the season. This club has numbered among its members some people who are now well up in the profession.

James Young, Jr., late of Frohman's Thermidor co., is spending his vacation at his home here.

HARRY P. GALLAGHER.

KANSAS CITY.

The Fulton Dramatic co. were advertised to appear at Argentine, one of our suburbs, 8, and tickets were sold at the door but as the curtain did not rise at the expected time and the audience became impatient, an investigation revealed the fact that there was no co. there to act. The treasurer was besieged and forced to refund most of the money taken in. Some of it had escaped, however. The names of the parties are not known.

H. O. Wheeler has returned, and has been made director of the Third Regiment Band. He will also organize an orchestra among the members of the band.

The weather is very hot, and there is not a ripple on the local theatrical stream. FRANK B. WILCOX.

DENVER.

George Thatcher's Tuxedo remained over and gave a special performance besides the regular engagement of a week, which closed 9. Large attendance. The rest of the week the Tabor was dark. Dr. Carver 18, followed by Nellie McHenry.

The Broadway is dark. It will open 25 with The Isle of Champagne. Seabrooke's great success. It's said that the engagement will last through the Knights' Templar Conclave days.

Last Days of Pompeii has been presented twice at Arlington Park—the second time, night of 9, to a crowd not as large as the first, by any means. The impression seems to prevail that outside of the pyrotechnics the show does not come up to expectations. The concern is counting on a vast patronage, when the Knights' Templar meet, and I don't suppose it will figure in vain, for there'll be 50,000 visitors, who will spend money freely.

The same bill is on at Manhattan as last week, with Adelaide Randall in the role of Arline at the night performances. It was intended to produce Falka, but 'twas announced that the costumes weren't ready. Miss Randall certainly has a delightful voice, and it's well worth a trip to Manhattan, if for nothing more than to hear her. The chorus is now excellent. Business is good.

The Aborn co. has put on Falka at Elitch's, and it shows the want of drilling very much. The attendance is as good as at the opposition.

The local papers say that Mr. Tabor is contemplating building a "popular price" theatre near the Denver Club building, and that if the late People's is rebuilt it will be used for something else besides a theatre.

One of the churches captured Josè, the male soprano, for some solos last Sunday.

There will be no theatre in the building now being erected on the West Side, which was reported to be for that purpose. W. P. PEABODY.

WILLIAM SEYMOUR has been engaged by James O'Neill to direct the rehearsals of Fontenelle. They will be held in Boston.

CORRESPONDENCE.

ARKANSAS.

PINE BLUFF.—OPERA HOUSE (Henry Cook, manager): Will open July 30 with McCabe and Young's Minstrels for a short Summer season.

LITTLE ROCK.—GLENWOOD PARK THEATRE (E. H. Wood, manager): The regular Summer season of opera was opened at this place by a co. of artists under the name of the Glenwood Park Opera Co. The first attraction was Said Pasha, with Marie Greenwood as Serena, Eloise Mortimer as Alita, Ada St. Claire as Ralah Sooh, Charles Shakelford as Said Pasha, Teronia by James C. Abdill, Albert Bellman as Hassan Bey, Maurice Hageman as Hadan, and John Henderson as Nockey. There was an excellent chorus. The opera was rendered in a truly artistic way, and well deserved the immense crowds which they drew nightly during the past week. Next week Erminie will be given with Miss Greenwood as Erminie, and Marie Bell, a new comer, as Fanchon.——ITEMS: E. H. Wood, the manager of Glenwood Park Theatre during the season, is treasurer of the Capital Theatre.—Manager Le Comte, of the Capital Theatre, is kept busy superintending the many improvements being made in the Capital Theatre.

CALIFORNIA.

SACRAMENTO.—NEW METROPOLITAN THEATRE (J. H. Clunie, manager): The Police Patrol 1, 2; fair business. Marie Hubert Frohman in The Witch to light business 5, 6. Mrs. Frohman's portrayal of the character of Marguerite met with warm approval, and was favorably criticised. Natural Gas to a fair house 7.——ARENA: Sells Brothers' Circus to crowds 4, afternoon and evening. ITEM: July 5 was the second anniversary of the first production of The Witch, and in commemoration a silver souvenir spoon was presented to each lady attending the performance that evening. I commend Gustave Frohman for his programme in which the characters are arranged and numbered according to their first entrance. I wish other managers would follow suit.

RIVERSIDE.—LORIN OPERA HOUSE (Frank A. Miller, manager): Confederate Spy (local) 4; S. R. O; good performance. Next season will open with Haverly's Minstrels 29.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Gehman, managers): Dark. Francis Wilson 11-16 in The Merry Monarch and Lion Tamer; large advance sale. Haverly's Minstrels 20-23.——LOS ANGELES THEATRE (H. C. Wyatt, manager): Taylor and Kyle's Mascotte (local) 8.——ITEM: A. H. Canby, manager for Francis Wilson, is in town accompanied by his wife.

STOCKTON.—AVON (Elleford and Vinton, managers): Monte Cristo has been drawing fair receipts during the week. The house has been supplied with much needed new scenery. Haverly's Minstrels 22; Thatcher's Minstrels 25.——NEW YOSEMITE: The Frohman co. in The Lost Paradise opened this new theatre 12 to a packed house. On the following night a large audience attended. Maud and Amy Adams were the recipients of much social attention from numerous friends in this city.

CONNECTICUT.

HARTFORD.—GOSSIP: At a meeting of the stockholders of the Russwin Lyceum company, of New Britain, held this week in that city, it was voted to increase the capital stock from $40,000 to $60,000. The directors of the company decided that the $40,000 was inadequate to build a house to compare with the plans which have been submitted. This will ensure for that city a handsome theatre, which, when completed, will be an ornament to the citizens. That the artistic attractions will be a success, goes without saying, as they are in the hands of Claude Gilbert, who managed the affairs at the old theatre so successfully.—The news of Kate Castleton's death was received with much sorrow. She was a universal favorite here.—Sunday, your correspondent spent a most enjoyable day in company with Dr. Nathan Mayer, dramatic editor of the *Times*, and Francis Carlyle, of Palmer's company. The Doctor's fleet-footed trotters were the locomotives, and the destination the Elm Tree Inn, situated in the picturesque valley of Farmington. Here, mine host Holt did himself proud, his culinary art is famous, and he spared no pains on this occasion. The rest of the day was enjoyed on the spacious and pleasant verandas surrounded by magnificent scenery.

ILLINOIS.

SPRINGFIELD.—GOSSIP: Your correspondent in last week's letter erroneously stated that the new Chatterton Opera House would be opened by Cleveland's Minstrels. The house will be opened by Primrose and West's Minstrels on Aug. 16.—John Barstow, of the Auditorium, Chicago, with a corps of carpenters and mechanics arrived yesterday, and will commence work immediately on the Chatterton Opera House stage improvements.

AURORA.—EVANS' GRAND OPERA HOUSE (Ed. Nostnam, manager): The house has not been open for the last two weeks, except by home talent, until 8, when John Dillon presented the play Married Life to a small house. Performance good, but weather too warm to expect a large attendance. This closed the season here.——MATT KUSELL'S PAVILION (Matt Kusell, manager): Australian Novelty co. 4-9; fair business. Laura Mortimer Burlesque co. 11-17.

PEORIA.—THE GRAND (J. S. Flaherty, manager): House dark and undergoing a great many changes, being newly frescoed and carpeted, dressing rooms and all. Manager Flaherty says he will have it in better shape than ever before. He has booked up to date over eighty attractions, and they include nothing but the best. Last year at this time only forty were booked.

WAUKEGAN.—PHŒNIX OPERA HOUSE: Chicago Dramatic co., under the management of Dan Fitzpatrick, will commence a Summer season at the Phœnix Opera House 18, opening in The Colleen Bawn.——ARENA: Sells and Renfrew's Circus 8; good business.

GALESBURG.—NEW AUDITORIUM (F. E. Berquist, manager): Manager Berquist intends opening the house Aug. 1, instead of Sept. 1, as before announced. Opening attraction not yet decided on.

INDIANA.

INDIANAPOLIS.—GOSSIP: The Park Theatre is being entirely remodeled and redecorated, including a new and beautiful drop curtain representing a baseball scene, painted by Messrs. Wilson and Brodlove, which has just been finished.—Jennie Goldthwaite, accompanied by Madge Deans, who was her guest whilst visiting here, left for New York last Saturday, the former to join the Blue Jeans co., the latter to join the Von Yonson organization.—Albert Owens, manager for Dickson and Talbott's Columbus, O., theatre, has returned to his post after a pleasant visit to the Hoosier Capital, his former home.

LA PORTE. ARENA: Walter L. Main's Railroad Circus gave two performances to crowded tents 11; excellent performance.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): The Andrews Opera co. entered upon a week's engagement 11 before a large and cultured audience. Dorothy was presented as the opening attraction, and it was rendered in a highly pleasing manner. The principal parts were taken by Marie Roe, Florence Clayton, Jay Taylor, and Ed. Andrews, all of whom acquitted themselves creditably. The pecuniary success of the engagement is assured. The tickets were sold in books of twelve, the price of a book being six dollars. The second night of the engagement Fra Diavolo was given to another large audience, among whom were two hundred people from Fort Madison who had come to Burlington by steamer for the occasion. The Andrews co. has been strengthened by the accession of Jay Taylor, an excellent tenor and clever actor, late of the Carleton Opera co. W. Gail Adams, late musical director of the Corse Payton co., is at his home in this city recruiting his health.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, manager): The Iowa State Band gave a concert 9 to a fair-sized audience. John Thompson

12.——ITEMS: The season has closed here.—The Iowa State Band is a good one. Professor Phinny will have a hundred men before long, by next season if possible.

DES MOINES.—GRAND OPERA HOUSE (William Foster, manager): Dark.——FOSTER'S OPERA HOUSE (William Foster, manager): Wolford-Sheridan co. 4-9; good business. Cupid's Chariot will open the regular season Aug. 13 followed by Macov's Turkish Bath 15.——ITEM: Messrs. Cooper and Wallace, half owners of the Wonderland Museum and Bijou Theatre, have disposed of their interest to Madame Rinehart, the owner of the other half. Cooper and Wallace will close all relations with the Museum, and the sole management will be in the hands of Madame Rinehart.

KANSAS.

LEAVENWORTH.—CRAWFORD'S GRAND (E. C. Davis, manager): Spooner Comedy co. to packed houses 4-9.

PARSONS.—GOSSIP: Widner and Duncan's Lyceum Theatre co., after a short struggle with hot weather and consequent poor business, closed at Joplin, Mo., 2. Manager Widner came here with part of the co., but was not able to reorganize. Through the kindness of General Passenger Agent Graham, of the M. K. and T., the people were sent to Kansas City and Mr. Widner given a position in Mr. Graham's office.

MAINE.

PORTLAND.—PEAK'S ISLAND PAVILION (P. J. McCallum, manager): Kathleen, a play in which Mr. McCallum has been quite successful, was put on 11, and had a most flattering reception. McCallum as Terence was capital. Miss Hamilton was, as she ever is, excellent, and the rest of the cast strong. Miss Pollock's musical specialties were a feature between the acts.——LONG ISLAND CASINO (E. Ponce, manager): The management can't make money with the moth-eaten repertoire of operas they are producing. Something besides Pinafore and a strong co. are necessary to attract the public.——ITEMS: Thomas and Watson, the variety team, engaged by Mr. Ponce to manage his opera co., "vamosed" 8, leaving several liabilities and an excellent record behind them.—It is also rumored that the management of Greenwood Garden, which closed 9, left several unpaid bills, as well as numerous actors in the lurch.—Greenwood Garden, the prettiest place in the harbor, has been mismanaged to a standstill. Frank Foss would make a good manager for this place now, and could make money there with a liberal policy, which this resort never had.—The Casino at Long Island was handicapped from the very opening by niggardly management and the episode of Messrs. Thomas and Watson was to be expected.—Ada Lewis is a decided favorite at Peak's.—Manager McCallum can well afford an orchestra in place of the dyspeptic piano now in service. Liberal patronage should stimulate liberal management.—Several Garden actors were looking for salaries 10.—The actors' colony increases daily.—Frank Stone gave a good account of his Rangely Lake angling.—Irwin Brothers' Circus is in Portland 16.—Treasurer Tukesbury, of Lothrop's, is studying hydraulics and civil engineering during the Summer season.

BELFAST.—OPERA HOUSE (I. M. Cottrell, manager): Fairbanks and Cline's co. gave a performance of A Wife's Peril 7. Thomas E. Shea 14-16. Star and co. are favorites here, and will draw full houses.

MASSACHUSETTS.

LOWELL.—RIVER STREET GROUNDS: Irwin Brothers' Circus 8; first-class business. Performance excellent.

MICHIGAN.

MARQUETTE.—FIRE: The Opera House was damaged by fire 2 to the extent of about $2,000. The repairs will take only two weeks. The first attraction will be A Texas Steer by local talent from Houghton 27. The Kirmess held at this house 4-9 was a success in every way.——ARENA: Holland's Circus 11, 12 to big business.

BANISTER.—OPERA HOUSE (H. Petersen, manager): The New York Stars gave a very good entertainment 5 to a small audience on account of the celebration of the Fourth in this city. Francis Labadie and Hattie Rowell 7-9 to fair business. Everybody was pleased with the acting of Mr. Labadie.——ARENA: Orton's Circus did a big business here 4.

SAULT STE. MARIE.—SOO OPERA HOUSE (P. W. Shute, manager); R. H. Baird's Dramatic co. 4-9; fair business at popular prices.

BENTON HARBOR.—VOGE'S OPERA HOUSE: (J. Voge, manager): Black Flag 11; first-class performance and fair house. Rogers' Goshen Band in concert 16. Benefit for Manager J. A. Simon 19. The services of the Ashland Players' Club have been secured for the occasion. The Factory Girl will be presented.——CHAT: Simonds' Summer Park will soon be opened here for the Summer.—Matt Barry, of The Fly co. and wife, Mrs. Nellie Strickland-Barry, of the Ivy Leaf co., have arrived to spend the Summer.—The actors are having great sport catching white and black bass from the piers here.—All of the special scenery for Katie Putnam's new play, entitled An Unclaimed Express Passage, from the scenic studio of Sosman and Landis, has arrived from Chicago.

MINNESOTA.

MINNEAPOLIS.—BIJOU OPERA HOUSE (Jacob Litt, manager): Uncle Tom's Cabin, presented by Jacob Litt's popular stock co., opened a three nights' engagement 10. Louis James as Uncle Tom, George Loose as Simon Legree, and Julia Arthur as Eliza deserve special praise for the excellent manner in which they portrayed their parts. Commencing 14, for a three nights' engagement, the same co. will present East Lynne.——GRAND OPERA HOUSE (J. F. Conklin, manager): Dark. The regular season will open Aug. 4 with Primrose and West's Minstrels.——LYCEUM THEATRE (J. F. Conklin, manager): The Calhoun Opera co. will open a six weeks' engagement the latter part of August, producing all the popular comic operas.——ITEM: J. F. Conklin is spending a month's vacation at Alexandria, Minn.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): The Baldwin-Melville Dramatic co. closed a successful week 9 at popular prices. Total receipts for the week, $1,462. They play a return engagement here week of Aug. 8.——ELKS: Stillwater Lodge 379, B. P. O. Elks, to the number of eighty, attended the performance evening of 8 as the guests of Manager Baldwin.

ST. PAUL.—METROPOLITAN OPERA HOUSE (L. N. Scott, manager): Good houses and appreciative audiences despite the sultry weather, greeted the Jeannie Winston co. in the production for the first time in St. Paul of Von Suppe's bright and pleasing opera, Donna Juanita, 10-16. The new scenery painted expressly for this opera by Will. T. Davis and Fred. Powers very much enhanced the effect. Jeannie Winston's admirable rendition of the dual role, Rose Dufour and Donna Juanita, both in voice and action won her audience at once. Alice Johnson made a brigut and winsome Petrita. Charles Renwick was in excellent voice and heard to advantage in "Could I Ever be False." Harry Rattenbury, H. G. Woodward, and Arthur Bell did praiseworthy work. Helen Harrington and Nettie Black as Donna Olympia and Marco sustained their roles exceedingly well. J. Donnell Balfe's rich bass voice was heard to fine effect in his solo, "I Fear No Foe," and won a most hearty encore. Adam Itzel, Jr., is a fine musician. His rendition of the harp solo, arranged for the piano, was a feature and pleased the audience greatly. The chorus did effective work and well deserve the praise accorded. Pinafore 17-23.——LITT'S OPERA HOUSE (Frank L. Bixby, manager): The stock co. closed a fine week's business, producing East Lynne 7-9 in a most creditable manner. The Archibald Carlyle of Louis James was fine. Julia Arthur as Lady Isabel and Madame Vine evidenced a fine conception of the part and decided dramatic ability. The rest of the cast were strong in their respective parts. James H. Wallick and a fair co. presented The Bandit King and The Cattle King 10-16 to good houses. Lois Frances Clark plays the dual role of Kolemah and Edith Edgerton in a very praiseworthy manner. Julia West and Dell Burnett were very clever in their specialties. The stock co. will produce The Silver King 17-23. Carroll Johnson in The Gossoon 24-30.

NEBRASKA.

KEARNEY.—OPERA HOUSE (I. J. Osborn, manager): Gloriana 5; good house. Nellie McHenry 26.

NEW HAMPSHIRE.

DOVER.—BURGETT PARK THEATRE (Frank W. Nason, manager): Harry La Marr, in The County Fair, opened this theatre 4 for a week's engagement to a very small audience.——ARENA: Harper Bros.' circus 7, to fair business.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): W. A. Brady's After Dark co. will open the season Aug. 13. The management has made special arrangements to have Jim Corbett make his first appearance in public before he goes South to meet John L. Sullivan. Dockstader's Minstrels 26.

LONG BRANCH.—BROADWAY THEATRE (Nelse Cannon, manager): R. E. Graham in Larry the Lord July 16. Decker Brothers' Minstrels 19.——OPERA HOUSE (George M. Chattle, manager): Edith Totten in Beau Brummell July 12; poor house.——ARENA: Bob Huntington's Circus 13. Good business. Verdict: Best in years. Pawnee Bill's Wild West 23.——WEST END AMUSEMENT HALL (A. J. Foley, manager): Nellie McHenry in A Night at the Circus 18.

ATLANTIC CITY.—GRAND OPERA HOUSE (C. R. Myers, manager): Larry the Lord, an operatic comedy, was successfully produced 11. Manager Greenwall and several Philadelphia managers witnessed the performance. Cast:

Larry the Rake	R. E. Graham
Lord Killeen	W. E. Ford
Jack Easy	P. Barnes
Troublesome Felix	W. H. Murphy
La Sarge	C. E. Graham
Professor Schmidt	C. E. Waldstrom
Earl of Dorincourt	J. H. Roberts
Mrs. Amelia Cancourter	Rita Selby
Kitty	Lillian Swain
Jennie	Mamie Cerbi
Miss Crank	Frankie Francis
Mollie	Louise Murray
Mrs. Catch	Minnie Gray

R. E. Graham did remarkably well in Irish characterization, needing a little more care in his mannerisms and brogue. As usual, his songs were well received. Rita Selby's dignity, ease, and musical ability proved her fitness for the part of Mrs. Amelia Cancourter. The other members of the cast were well selected with one or two exceptions, and the performance ran with scarcely a hitch. The music throughout is bright and catchy, and the dialogue interesting. With a little judicious pruning, Larry the Lord will be a charming musical comedy.

NORTH DAKOTA.

BISMARCK.—ATHENEUM (J. D. Wakeman, manager): Kajanka to light business 9.

FARGO.—OPERA HOUSE (Charles Gottschalk, manager): James H. Wallick in The Bandit King to good business 4; Paris Gaiety Girls 5; fair house. McMahon's Circus to good business 6. J. Randall Brown, the mind reader, gave an entertainment to a very appreciative audience 12. He closed his season here.

NEW YORK.

ALBANY.—Looking for theatrical news in this town at present is like searching for the unknown, and it has been so long since a "show" of any kind has been seen here that we have almost forgotten what the interiors of the playhouses look like. On 21, however, a little livening up will occur, for on that date Lew Dockstader and his fellow sufferers will give a performance. I say sufferers advisedly, for if they strike any such weather as has recently held sway here, they are likely to be playing in white face before they get through, unless their stock of "make-up" is unusually large. Anyhow, they are sure of a good house and the proverbial cordial welcome. About the only ripple on the theatrical stream here is the recent appointment, or rather reappointment, of Ormond H. Butler as manager of Harmanus Bleecker Hall. The appointment is for another year, and was made by the Young Men's Association, who own the property. Some talk had been heard of the proposition to lease the hall outright, but the matter was finally arranged by reappointing Manager Butler at a stated salary and twenty-five per cent. of the net profits of the season in addition. Manager Butler is exceedingly popular here, and the appointment is one of the best that could be made.

BUFFALO.—STAR THEATRE: Amorita, during the insufferably hot week of 11-16 was as cleverly put on as the former operas of the Harris, Britton, and Dean co., and the houses were excellent. Grace Golden and Clara Lane had an excellent opportunity to distinguish themselves. Frank David and Murray are quite alike in figure and face, and are extremely popular.——SHEA'S CONCERT HALL: Lydia Yeamans has lost none of her popularity since her experience with the Madison Square Garden, and is crowding the hall nightly.——ITEMS: The Academy of Music, Court Street, and Lyceum, are closed until September.—Harry Perren, of the Academy, is indulging in a very active vacation. He is managing Pain's Siege of Paris. The clever advertising shows the work of his master hand.—Pete Baker is in town for the Summer.

MALONE.—OPERA HOUSE (A. H. Merritt, manager): The operetta Laila was produced by the children of the public school, under the direction of Miss Lockwood. No amateur performance attempted in recent years has been so successful. Miss Bessie Durkee as Laila, and Miss Minnie Webster as the Fairy Queen were very pleasing. Little Belle Fox's performance of a skirt dance captivated the audience. She was recalled three times. The concert before the operetta was of a high order. The solos of Miss J. Etta Crane and Miss Grace Howe, of Potsdam, N. Y.; Miss Beaman, of Boston, were enjoyed by the large audience, and brought forth repeated encores. Much praise is due to Frank E. Sisson as stage manager.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, proprietor and manager): The McGibeny Family, although it was a very warm night, played to a fair house 12. Audience highly pleased.——ITEM: Gorman's Minstrels arrived in this city 14, and at once began rehearsing. Their season will open at the Opera House 21.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Edwin Lawrence Dramatic co. presented The Danicheffs for the ushers' benefit to a $300 house.

SYRACUSE.—GOSSIP: George Wilson's Minstrels will come here 27 for a week's rehearsal, opening season here at the Wieting 25.—Lew Dockstader's Minstrels will appear at H. R. Jacobs' Opera House 26.—William A. Daniels, of this city, probably the cleverest comedian that ever entered the profession from here, has signed with Lizzie Evans for next season.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL (Abel Putnam, Jr., manager): The McGibney Family closed a two nights' engagement 9, which, owing to very unfavorable weather, was not as successful as the co. deserved. The matinee was omitted on account of a heavy rain storm. The co. will close their season at North Adams 14, and go to their home in New Salem, Mass.—Wilson and Miner's Players gave a very fine presentation of Confusion 11. Pink Dominoes and The Man About Town 12, 13, to fair business.—Lew Cook and wife, Minnie Stanley, arrived home 5 for the Summer.—Jacob H. Mahler, of St. Louis, for the past sixteen years master of ceremonies at Congress Hall, arrived at that hotel 6 to begin his season's work.—Mabel Dunlop, of New York, was in town 4-9, visiting friends. She has signed with Men and Women for next season.—Edward Fabian gave a very enjoyable concert 9 in the First Presbyterian Church to a select audience.—Mrs. Margaret H. Welch, the clever journalist, who is well known as the writer of "Her Point of View," in the New York *Times*, is spending the season here with her brother, the Hon. T. F. Hamilton.—We have with us this week, 11, the National Educational Association, ten thousand strong. Their opening session was held in Congress Spring Park 12, where an address was made by President Harrison. The Adelphian Male Quartette, of Doane College, is in attendance at the N. E. A.—Mr. and Mrs. Charles Lothian spent the day in town 9, on their way to New York from an extended tour through the mountains. They will appear the coming season in Daniel Frohman's The Gray Mare.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Mora opened 11 in Dad's Girl to S. R. O. This co. will play a Summer engagement of five weeks, putting on a different play Monday, Wednesday, and Friday evenings. Roster: E. E. Burton, J. M. Donovin, Harry Driscoll, W. S. Perry, D. Seymour, Jeanette Howell, Lillian Dix. The opening performance was an ovation to the co. as well as the management. Many beautiful bouquets were passed up to the favorites as they appeared, and Miss Mora was presented with a handsome "star" made entirely of white flowers. The orchestra is under the leadership of Prof. M. L. Truby, of this city, and comprises eight pieces.——ITEMS: Rose Adell, of this city, late of the Uncle Reube and Frank Allen cos., is home spending her vacation. Miss Adell's many friends here are much pleased with her progress in the profession.—Manager Allen returned 8 from Hot Springs, much improved in health, and sends his best wishes to THE MIRROR.

ROCHESTER.—MUSEE THEATRE (M. S. Robinson, manager): Jerome and Mackey's Specialty co. presented an excellent entertainment week ending 16. Notwithstanding the extreme warm weather the attendance was large. In Curio Hall Leah Sherman, Flossie La Blanche, and Valentine's Italian band pleased the patrons. Continuation of novelties 18-23.——GOSSIP: At the Pavilion Theatre, Ontario Beach, Manager Robinson is catering to fine business, and his attractions are among the most prominent features of that favorite Summer resort.—Col. J. C. Chenet has severed his connection with Manager H. R. Jacobs, and will assume the business management of the Master and Man co. the coming season. While representing the Academy in this city Mr. Chenet's genial and courteous manner made him exceedingly popular with our amusement-goers, and their best wishes will follow him in his new field.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): GOSSIP: Lockwood-Curtiss Opera co. in repertoire 11-16; good sized and well-pleased audiences. The prima donna, Marie Lawrence, possesses a very pleasing voice.

OHIO.

SANDUSKY.—RIEBELER'S OPERA HOUSE (Otto H. Ilg, manager): Dr. Herbert L. Flint opened a week's engagement 11. His mesmeric and hypnotic powers are simply wonderful. He will undoubtedly pack the house the rest of the week. The Carrie Louis co., under the management of Howard Wall, are booked for 28-30. This co. is now at Kelly's Island, O., a Summer resort, where they will open their season 25.——CEDAR POINT (Chas. Baetz, manager): Lillie Western closed a very satisfactory two weeks' engagement 12. Ida Reynolds, of Cincinnati, O., the contralto, will open a week's engagement here 22. A new feature in the shape of a roller coaster, has been added to this popular resort.——ITEM: Mr. and Mrs. Otto H. Ilg have returned from a lengthy visit with friends in Chicago.

CANTON.—GRAND OPERA HOUSE (M. C. Barber, manager): Cleveland's Minstrels 8; fair house.

DAYTON.—MEMORIAL HALL, SOLDIERS' HOME (William Harris, manager): The charming comedy, The Heir-at-Law, was repeated by the Home Dramatic co. 9 before a large and brilliant audience. On Saturday evening, 9, the co. revived Rip Van Winkle. The pretty theatre was crowded. Comedian John F. Ward cleverly personated Rip. Gretchen was excellently personated by Kate Meek. The rest of the characters were capitally acted. The stage settings were beautiful, and, of course, Sam Henderson is entitled to praise. The comedy-drama Jesse will be presented 12.

PENNSYLVANIA.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, managers): Cleveland's Minstrels 11; fair business.

SHENANDOAH.—BROADWAY OPERA HOUSE: James R. Kelchner has succeeded F. P. Crotzer as manager of this house.

HONESDALE.—OPERA HOUSE (Charles P. Schuller, manager): This house will open season on 29 with Decker Brothers' Minstrels. The repairs on the house are now entirely completed. The stage has been entirely remodelled and raised eight feet, being now able to accommodate any attraction. Manager Schuller has booked the finest lot of attractions for the coming season that has ever visited Honesdale.

KITTANNING.—GRAND OPERA HOUSE (Brown and Neubert, managers): Al. G. Field's Minstrels 22.

RHODE ISLAND.

PROVIDENCE.—GOSSIP: Things theatrical are just now very quiet here, all the houses being closed for the Summer.—At Rocky Point, Lovenberg's Gaiety Orchestra; Guyer Goodwin, sketch artist; Mlle. Lena, magician; Laura Bennett, vocalist; Adele Barker, serio-comic vocalist; May Belle, and the Lovenberg Family, illusionists, are the attractions, and draw crowds.—The Westminster Theatre will open Aug. 29, probably with Field and Hanson's comb.—Reeves' American Band will remain at home during July and August, giving three concerts a week at Roger Williams Park.—Fred. Padley, flute and piccolo player of the Providence Opera House orchestra, will play with Sullivan's Band at Cottage City, Mass., during the Summer.—James H. Hood has been engaged by the city to look after the menagerie at Roger Williams Park. Mr. Hood has been connected with Barnum and Forepaugh, and a few years ago had charge of the animals at the Westminster Theatre.—George Collier, of the Providence Opera House, is advertising agent for Boyden's Crescent Park Wild West Show.

SOUTH CAROLINA.

CHARLESTON.—OWENS' ACADEMY OF MUSIC (Charles W. Keogh, manager): Wilson's Colored Minstrels (local amateurs) 21 to light business. Carmencita and Spanish Students 26.——ITEMS: Arthur O'Neill, manager of the Grand Opera House, has returned from a business visit to New York and makes a favorable report as to things theatrical.—Will Deshon is in the city booming Carmencita.

TENNESSEE.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): The Balfe Opera co. opened a week's engagement 11, presenting The Mascotte acceptably to a fair house. This is the same co. which was billed for this city June 20, but failed to appear for reasons given by the Roanoke, Va., correspondent in THE MIRROR of 9.

TEXAS.

TAYLOR.—OPERA HOUSE (B. A. Booth, manager): The Taylor Opera House, under the new management of B. A. Booth, has been thoroughly overhauled and lighted throughout with electricity, and is now one of the best fitted-up opera houses in the State. The season will open Sept. 1 with some of the strongest attractions that will visit Texas this year.——ITEM: Dot the Miner's Daughter will be presented by home talent for the benefit of "Taylor Rifles" Thursday night, 7. Advance sales indicate a very large house.

AUSTIN.—BILLETT'S OPERA HOUSE: This house will open for the season of '92-93 on Sept. 6, under the management of Ernest Rische, of San Antonio, who has successfully managed it for the past two seasons. Howard Long, the genial and popular treasurer, who has been in the box-office for the last eight years, and connected with the house for eleven, will be retained in his old position.——ITEMS: The Hyde Park Summer Theatre opened for the season with the Austin Musical Union in Pinafore 7. This is a neat little theatre with seats for 1,200, and a stage fully equipped to play popular attractions all through the Summer. Caprice, by local talent, under the stage direction of Lee Peeler, late of the Bijou Comedy co. 11.—The annual State Encampment, with 3,000 soldiers in camp, 12-20.—Treasurer Howard Long is just in receipt of a letter from Circuit Manager Greenwall, and informs me that the list of attractions for next season is the best that ever came to Austin or the State of Texas.

UTAH.

SALT LAKE CITY.—THEATRE (C. S. Burton, manager): Tuxedo 14, 15.——ITEMS: The People's Opera House is still running, and may continue all Summer.—The Garfield Beach Casino had a glorious but brief reign, and the co. are now on their way to their homes. It was opened 4, and was crowded, but 5 the canvas roof blew off. The owners decided then that it would not pay to put it on. The co. was paid, their fares paid, and the whole affair abandoned. The managers were making arrangements to take down the building, but they were saved the trouble, however, for on 6 the building was destroyed by fire. Much credit is given to Mr. Perry by the player folk for the straightforward manner in which he settled with them.

WASHINGTON.

SEATTLE.—OPERA HOUSE (J. W. Hanna, manager): Midnight Alarm 1, 2; good houses and good business. Lost Paradise 4; Blue Jeans 7, 8; Police Patrol 11, 12; Fast Mail 13; Natural Gas 20, 27; McCarthy's Mishaps 25, 26.——COMFORT'S THEATRE (R. E. French, manager): The Minister 27-3; large business. David Murray made his first appearance in the leading part of Robert Mortimer, the Minister.——ITEMS: Beach and Mabin's Uncle Tom's Cabin, which recently organized in Seattle, has disbanded. They will open Sept. 4.—John E. Rice has left the Belmont-Gray co., and is now in Seattle.

TACOMA.—THEATRE (S. C. Heilig, manager): The Gossoon 1, 2; poor business. Carroll Johnson deserves a better play. The Lost Paradise 5 to a good house. This play and its presentation suffered by comparison with recent entertainments furnished here by Frohman's cos.——GERMANIA THEATRE: Sam T. Jack's Creole Burlesque co. 4, 5; poor houses. This co. was mistaken for colored people by most of the audience.

SPOKANE.—AUDITORIUM (H. C. Hayward, manager): Carroll Johnson in The Gossoon 5, 6; light business. Mrs. Gen. Tom Thumb 8, 9; The Police Patrol 11, 12.

WISCONSIN.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Dean and Ketchum's Dramatic co. 4-9. Kate Watson as leading lady with good support drew good houses during the entire week.

RACINE.—BELLE CITY OPERA HOUSE (Frank J. Miller, manager): Fast Mail 4; large business. Park Opera co., of Milwaukee, presented The Gondoliers 8 to large business. Fine performances and well appreciated.

BELOIT.—ARENA: Walter L. Main's Circus 9 to good business. Good show, and the best lot of circus people that have visited us in years.

WYOMING.

CHEYENNE.—OPERA HOUSE (D. C. Rhodes, manager): Charles Frohman's Comedians gave an excellent performance of Gloriana to a fair house 6. Our theatregoers here do not seem to appreciate the high class performances of Frohman's cos. Nellie McHenry in The Circus Rider 27.

CANADA.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Turner's English Girls 6; full house; fair business 7, 8. Specialties good; burlesque and opening piece poor. T. D. Frawley's co. commenced a return engagement 11 in Turned Up and Uncle Dan; large and fashionable audience, including General Ross and Governor Daly, officers army and navy.——ITEMS: T. D. Frawley's co. have been enjoying themselves in the Province. They played a week in St. John on a guarantee, then rested several days, traveling to Halifax by the Land of Evangeline route. They were all down the harbor for a sail 9, and enjoyed the beautiful scenery about Halifax.—T. D. Frawley and Eugene Jepson may be observed every morning coming from the direction of the athletic grounds, each with a "sweater" on their arms. They go out and run a couple of miles, and then take a shower bath. Frawley is looking better than ever, while Jepson is reducing weight.—Jennette Laurie is making a great hit in this country. Her Sweet Lavender was delightful, and her Kitty Wingfield a most artistic performance.—Harriet Ford has become a prime favorite. She is not only an excellent actress, but is handsome, and dresses beautifully. Mary Hampton has not had many opportunities here yet, but in the parts in which she has she at once installed herself a favorite. She will be leading lady at the Boston Museum next season.—Alf. Hampton is a near rival to Nat Goodwin as Carraway Bones. He will go with Jennie Yeamans next season.—Eugene Jepson is now included among the greatest of Halifax favorites. He will remain at Daly's Theatre next season.—Marion Earle, Will Lee, Hudson Liston and Ernest Hastings have also made impression here, and every member of the co. will be warmly welcomed on any future occasion.—T. D. Frawley will have as many friends here as in any city he ever visited. His gentlemanly manner makes him popular with all whom he comes in contact. He will remain in New York next season, and in the meantime may take a trip to England.—Zera Semon has closed at the Lyceum after a nine weeks' season.—The agent of the Turner Gaiety Girls tells me their season of 1892-93 is entirely booked.

MONTREAL.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): The New York Comedy co. chose for their third production 11-16 Robertson's beautiful comedy of Ours, rather a more serious work than they have hitherto attempted, but the result was again entirely satisfactory. Ed. Lyons surprised even his friends by his performance of Hugh Chalcote, a role so entirely different from anything he has done before. Lottie Alter's work as Mary was charming, like everything she does. Clara Rainsford and Marion Kelsey were good, and all the male members of the co. acquitted themselves creditably. A special word of praise is due to Grant Stuart for his impersonation of the Russian prince. Ferrers Knyvett is to be congratulated on the success of his enterprise. Business this week has not been quite so good as last, but that is on account of the intense heat. Ethel Winthrop was not in the cast of Ours, which was rather a disappointment to her numerous friends, but she will appear in the next production, and there is a talk of reviving Drifted Apart, the curtain-raiser in which she made a hit during the first week of the co.'s engagement.——THEATRE ROYAL (Sparrow and Jacobs, managers): Frost and Fanshawe co. 5-9 in The Two Orphans to fair business.——LYCEUM THEATRE (W. W. Moore, manager): At a Picnic and the burlesque of Young Jupiter, with Mlle. Lovetta on the flying trapeze, and a troupe of good specialty artists were the attractions 11-16.

AUSTRALIA.

SYDNEY, June 12.—Mrs. Bernard-Beere opened at the Theatre Royal in As in a Looking Glass to a crowded house May 21, and was cordially received. Masks and Faces followed on June 1, ran six nights to moderate business, and was succeeded on June 8 by Pedora, which was not financially successful, and which was succeeded by London Assurance. The London Gaiety Burlesque company follows at this theatre.

Walter Bentley, the Scotch tragedian, made his first appearance in Sydney at the Garrick as Hamlet on June 4, and continued with great success until June 10. He is a graceful Hamlet, has a good company, and mounts the play handsomely. On June 11 he appeared in David Garrick, and June 15 will produce Richelieu, following on June 18 with The Bells. His company includes Laura Hansen, Jenny Witt, Tanner Lachlan McGown, and G. R. Ireland.

Billie Barlow, in Little Jack Shepherd, has filled Her Majesty's Theatre six weeks, and could continue longer if arrangements could be made. She has been doing the best business in town. On June 11 she put on a burlesque new here, called Randolph the Reckless Up to Date. The house was crowded. She closes Friday and will soon leave for Europe. J. C. Williamson's Royal Comic Opera co. will reappear on June 18 in La Cigale, which has not been seen here, and will play twelve weeks in this and other operas. In the co. are Marie Halton, George Lauri, and Allan Morris.

Orpheus McAdoo's Jubilee Singers and Virginia Concert co. are occupying Centenary Hall, and the Goodayon Japanese troupe of acrobats and jugglers are at the School of Arts.

Robertson's comedy of Engaged has been the attraction at the Criterion since June 8, and will close Friday, when Brough and Boucicault's lease of this theatre expires.

MELBOURNE, June 10.—The London Gaiety and Burlesque season is still at its height at the Opera House, and Faust Up to Date will be continued until June 17. On June 18, Joan of Arc; or, The Merry Maid of Orleans, will have its first representation here.

Signor Foli, the English basso, and company are at the Town Hall, their success being moderate.

At the Theatre Royal, Master and Man drew good houses for the week ending June 11. The company is the same that appeared in Sydney.

Jerome K. Jerome's New Lamps for Old has been the attraction for the past week at the Bijou, with Mr. and Mrs. Brough, Cecil Ward, Tom Canman, Ida Herbert, and Ida Diston in the cast, and has enjoyed good business.

At the Alexandria, Walch and Dampers' Irish drama, Help One Another, drew crowded houses for the week ending June 11.

During the past week Italian opera and high-class concerts have been the attraction at the Princess', but the concerts have not met with the success deserved. W. A. R.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

ALCAZAR STOCK: San Francisco, Cal., July 25—indefinite.
AUGUSTIN DALY: San Francisco, Cal., July 7-30.
A FAIR REBEL: New York city Sept. 19-Oct. 25.
BLUE JEANS: Anaconda, Mont., July 19, Butte City 20-21, Helena 25-27.
COLUMBIA COMEDY: Elmira, N. Y., July 18-23.
CUTLER COMEDY: Garnett, Kans., July 18-23.
CHARLES A. GARDNER: New York city Aug. 1—indefinite.
CARROLL JOHNSON: Crookston, Minn., July 19, Brainard 20, Superior, Wis., 21, Duluth, Minn., 22, 23, St. Paul 25-30, Minneapolis 31-Aug. 6.
DANIEL SULLY: Madison, Wis., July 20, Janesville 21, Green Bay 22, Oshkosh 23, Eau Claire 25, Ashland 26, 27, Chippewa Falls 28, Stillwater, Minn., 29, St. Cloud 30, Crookston Aug. 1, 2.
DEAN AND KEACHUM: Waupun, Wis., July 18-23.
FRANK DANIELS: Salt Lake City, Utah, Aug. 23.
FRAWLEY STOCK: Halifax, N. S., July 26-30.
GEORGE C. STALEY (A Royal Pass): Cleveland, O., Aug. 8-13.
GLORIANA: San Francisco, Cal., July 11-23.
GRARY STOCK: Toledo, O., June 6-Aug. 25.
HOSS AND HOSS: San Francisco, Cal., July 4-31, Fresno Aug. 1, San Bernardino 2, San Diego 3, Los Angeles 4-6.
JANE: Chicago, Ill., July 10—indefinite.
J. H. WALLICK: Minneapolis, Minn., July 17-23.
J. W. SUMMERS: New York city Aug. 25-20.
KITTY ARYMAN: West Lebanon, N. H., July 18-23.
KITTIE LANGLEY: New Madrid, Mo., July 18-23.
KILLARNEY: New York city Aug. 22-Sept. 5.
LOST PARADISE: San Francisco, Cal., July 18-Aug. 6.
LASAGE-ROWELL: Petoskv, Mich., July 21-23, Charlevoix 25-27, Sault Ste. Marie Aug. 2-3, Manistique 4, 5.
LYCEUM THEATRE (Sharpley's): Canton, Mo., July 11-23.
LESLIE HOWARD: Paterson, N. J., July 18-23.
LEORA E. LANE: Fort Wayne, Ind., July 18-23.
LOUISE HAMILTON: St. John, N. B., July 25-30.
MIDNIGHT ALARM: Bozeman, Mont., July 19, Livingston 20, Fargo, No. Dak., 22, Crookston, Minn. 23, Grand Forks, No. Dak., 25.
MARIE HUBERT FROHMAN: San Francisco, Cal., July 18-30, Oakland Aug. 1, 2, Stockton 3, Marysville 4.
MCCARTHY'S MISHAPS: Olympia, Wash., July 19, Seattle 20, 21, Tacoma 22, 23, New Westminster, B. C., 25, Vancouver 26, 27, Nanaimo 28, Victoria 29, 30, Spokane Falls, Wash., Aug. 1, 2, Anaconda, Mont., 3, Butte City 4-6.
MAUDE ATKINSON: Travers City, Mich., July 21-23, Sheboygan 25-29.
MANOLA-MASON COMEDY: Boston, Mass., Sept. 5-17.
MISS HELYETT: Chicago, Ill., June 6-July 30.
MOON AND VAUGHT: St. Louis, Mich., July 18-23.
PAY TRAIN: Manchester, Eng., July 4-30.
POLICE PATROL: Tacoma, Wash., July 18, 19, Spokane Falls 21, 22, Missoula, Mont., 23.
REED'S COMEDIANS: Medicine Lodge, Kans., July 19, Harper 20, Kingman 21, Hutchinson 23, Wichita 24.
R. D. MCLEAN-MARIE PRESCOTT: Richmond, Va., Aug 29, 30
SPOONER COMEDY: Centreville, Ia., 18-23, Quincy, Ill., 25-30.
SOL. SMITH RUSSELL: Denver, Col., Aug. 8-13.
SADIE RAYMOND: Kahoka, Mo., July 18-23.
SHE COULDN'T MARRY THREE (Lillian Kennedy): Pittsburg, Pa., Aug. 18-24.
SAWTELLE DRAMATIC: Watertown, N. Y., July 18-23.
SIDE TRACKED: Chicago, Ill., July 18-23.
SETTLED OUT OF COURT: New York city Aug. 8—indefinite.
ST. FELIX SISTERS: Lincoln, Neb., July 21-23.
SMITH-GORTON: New Berlin, N. Y., July 14-20, Smyrna 21-23.
THOMAS E. SHEA: Waterville, N. Y., July 18-23, Ellsworth 25-30
TRIP TO THE CIRCUS: Chicago, Ill., July 30-Aug. 6.
THE OPERATOR (Twin Stars): Philadelphia Pa., Aug. 2.
TRIP TO CHINATOWN: New York city Nov. 9—indefinite.
THATCHER'S TUXEDO: Sacramento, Cal., July 22, 23, Stockton 25, San Jose 26, 27, Oakland 28-30, San Francisco Aug. 1-14.
THE SHAMROCK: New York city Aug. 29-Sept. 5.
THE KID: Harlem, N. Y., Aug. 22-27.
WHITE SQUADRON: New York city Aug. 15-Sept. 17.
WAGES OF SIN: Moorhead, Minn., July 19, Brainerd 20, West Superior, Wis., 21, Duluth, Minn., 22, 23.
WILBUR DRAMATIC: Carson City, Nev., July 18-23.

OPERA AND CONCERT.

A. P. KING OPERA COMIQUE: Philadelphia, Pa., May 23—indefinite.
ADLER OPERA: Denver, Col., June 6—indefinite.
BIJOU OPERA: Louisville, Ky., May 12—indefinite.
BOSTON IDEAL CONCERT: Rochester, N. Y., July 18-23.
CHRISTOFO COLOMBO: Cincinnati, O., June 12—indefinite
DE WOLF HOPPER OPERA: New York city Aug. 15—indefinite.
DUFF OPERA: Louisville, Ky., June 13—indefinite.
HENRY E. DIXEY OPERA: New York city July 18—indefinite.
HARRIS, BRITTON AND DEAN OPERA: Buffalo, N. Y. June 25—indefinite
IMPERIAL OPERA (Moore's): St. Louis, Mo., june 26-indefinite.
JULES GRAU OPERA: Memphis, Tenn., June 20-Aug. 6, Atlanta, Ga., 8-13.
JEANNIE WINSTON OPERA: St. Paul, Minn., June 12—indefinite
MACCOLLIN OPERA: Atlanta, Ga., June 13—indefinite.
NIGHT IN PEKIN: Cincinnati, O., July 4—indefinite.
NEW AMERICAN OPERA (Hinrich's): Philadelphia, Pa., May 2—indefinite.
OVIDE MUSIN CONCERT: Melbourne, Aus., June 20—indefinite.
PAULINE HALL OPERA: Boston, Mass., June 6—indefinite.
PARK OPERA: Milwaukee, Wis., June 20—indefinite.
STRAKOSCH COMIC OPERA: Milwaukee, Wis., June 6—indefinite.
SINBAD: New York city, June 30-indefinite.
SPENCER OPERA: St. Louis, Mo., June 6—indefinite.
VICE ADMIRAL: New York city June 23—indefinite.
WILBUR OPERA: Cleveland, O., April 25—indefinite.

VARIETY AND BURLESQUE.

CITY CLUB BURLESQUE: Washington, D. C., Aug. 15-20.
CREOLE BURLESQUE (Jack's): Oakland, Cal., July 19, San Jose 20, 21, Stockton 22, 23.

MINSTRELS.

AL. G. FIELD: New Castle, Pa., July 19, Butler 20, Kittanning 21, Franklin 22.
CLEVELAND: Washington, D. C., July 18-30.
DECKER BROTHERS: Asbury Park, N. J., July 20, Elizabeth 21, Newark 22, Paterson 23, Trenton 25, Easton, Pa., 26.

CIRCUSES.

BARNUM AND BAILEY: Detroit, Mich., July 25, Bay City 26, Port Huron 27, Saginaw 28, Owosso 29, Lansing 30.
FOSDICK'S CIRCUS: Lynn, Mass., July 19, Waltham 20, Marlboro 21, Fitchburg 22, Athol 23.
F. J. TAYLOR CIRCUS: Stockton, Kans., July 19.
SAUTELLE CIRCUS: Mohawk, N. Y., July 19, Herkimer 20, Little Falls 21, St. Johnsville 22, Port Plain 23.
SELL AND RENTFROW: Grand Rapids, Mich., July 19.
SCRIBNER AND SMITH'S CIRCUS: Englewood, N. J., July 19, Nyack 20, Tarrytown 22.
SMITH AND CO. PAVILION: Harrison, Wis., July 20, Beaver Dam 21, Fox Lake 22, Randolph 23.
WILLIAM THOMPSON CIRCUS: Rockford, O., July 19, Celina 20, Ansonia 21, Greenville 22, Germantown 23, Pranalin 25.

MISCELLANEOUS.

BRISTOL (D. M.) EQUINES: Escanaba, Mich., July 22-23.
KELLAR: Philadelphia, Pa.—indefinite.
PAWNEE BILL: Long Branch, N. J., July 23, Asbury Park 25-30, Atlantic City Aug. 1-6.
WESTLAKE N. O. MUSEUM: Indianapolis, Ind., July 4-30.
W. W. DAYTON: Port Henry, N. Y., July 19.

OPEN TIME.

This department is for the exclusive use of our advertisers in the "Out-of-Town Theatres" and Managers' Directory" columns.

ALBION, N. Y.: Grand Opera House, Sept. 22, 23, 24. (Fair dates.)
CAMDEN, S. C.: Camden Opera House, July 6-31, Aug. 1-31.
CINCINNATI, OHIO: Pike's Opera House Sept. 19-24, Oct. 3-22, Nov. 7-12, Jan. 23-28.
COLUMBUS, KANS: Columbus Opera House, Aug. 1-6, 15, 16, 20, 25-27, Sept. 1-11, 25-30, Oct. 1-10, 17-24.
EAST STROUDSBURG, PA.: Academy of Music July 1-31, Aug. 1-15.
FAYETTEVILLE, N. C.: Fayetteville Opera House, Fair Dates, Nov. 15-19.
GOUVERNEUR, N. Y.: Union Hall, July 1-30, Aug. 1-27.
KEARNEY, NEB.: Kearney Opera House, Sept 5-17, Oct. 17-22, Nov. 28-30, Dec. 5-24.
KITTANNING, PA.: Grand Opera House, Sept 1-7, 26-30, Oct 3-10.
NIAGARA FALLS, N. Y: Orpheus Park Theatre Aug. 17, 18. (Firemen's Convention.)
OWENSBORO, KY.: New Temple Theatre, Sept. 6, 9, 10, 13, 16, 17, Oct. 29-31, Nov. 4, 12, 15, 18.
PHOENIX, ARIZ.: Devereaux Opera House July 1-31, Aug. 1-31.
SHAMOKIN, PA.: G. A. R. Opera House, Sept. 5-10, 21-27, Oct. 5-8, 21-29.
TYRONE, PA.: Academy of Music, Aug. 1-4, 6-10, 22-31, Sept. 1-30.
URICHSVILLE, OHIO: City Opera House, Sept. 2-30, Oct. 21-22, Nov. 4, 5-7.
YORK, PA.: York Opera House, Aug. 29-31, Sept. 1-3, 7, 26-30, Oct. 10-15, 20-22, 28, 29.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list

Aus der Ohe, Adele	Gill, Wm	Malcolm, Florine
Amsden, Charles G.	Gryce, Samuel	Mulock, Marie
Adams, Blanche	Greenwood, Marie	Morgan, P. J.
Adams, E. E.	Guion, Netta	Marriott, Charles
Alter, Lottie	Godfrey, Clara M.	Moreland, Beatrice
Barry, Helen	Goodwin, Nat. C.	Means, Miss Pearl
Brower, Robert	Griffith, John	Morrison, Rosabel
Brooks, Arthur	Hoey, F. C	Melbourne, Lillian
Bancker, Emily	Horner, Gus	Mensor, Adela
Belgarde, Adele	Harris, Charles	Mgr. Two Old Cronies
Bennett, Maud	Hunt, Ella	Mansfield, Richard
Bancroft, Helen	Harrison, Dan. B.	Murphy, Mark
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Barfaut, H.	Huntington, Grace	O'Neill
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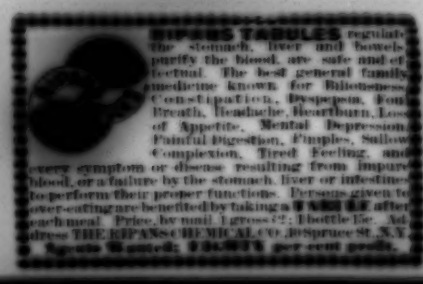

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Its story is simple in purport, and yet is unraveled in the most complicated way, until the spectator enjoys the tangle with such a relish as makes him wish the snarl would never be straightened out.

The several marriages of Georgina Brown are responsible for the trouble that falls upon the houses of Tippett and Newton, lawyers, who, as the play shows, are partners in misfortune and business. These gentlemen have been divorced from Georgina and married to charming ladies, and the threatened advent of Georgina's baby in the office of the firm, preceded by a threatening letter from Georgina's attorneys, causes a scene upon which other scenes and other babies hinge.

Indeed, the presence of two infants on the stage is very effective, and it is needless to say that these dumb little players win a big share of the applause.

The first act has a destruction of furniture episode which is indescribably funny; the finale of the second act, where the abduction of a baby is discovered, is no less amusing, and the conclusion of the piece, effected by a most ingenious untwisting of entanglements, is eminently satisfactory.

BOSTON HERALD.

June 7, 1892.

AT THE MUSEUM.

Little Tippett, a farcical comedy in three acts by Alexandre Bisson, author of Wilkinson's Widows, The Nominee, Lottery of Love, etc., was given in its English form and dressing for the first time in this country last night on the Boston Museum stage.

It was an instantaneous success. The English adaptation is by Harry and Edward Paulton.

The play is said to be the latest Parisian success. Judging by some of the lines and situations in the English version, as given last night, the original must have given the adapters no little trouble. There is nothing, however, to offend in Little Tippett as given here, only marks of former viciousness are faintly discerned.

The play rattles along at a very lively pace, and the interest is particularly well sustained until the fall of the curtain.

This attractive quality is due to two reasons principally—the snappy dialogue and to the fact that the ultimate result of the complications, their unraveling, so to speak, is not clearly evident until near the close.

The first act is full of farcical speech and positions, the second mixes things up with a vengeance, and the third, while it is expected to straighten out all crooked lines and bent points, does so most ingeniously, and is really very cleverly constructed. The difficulties of the leading characters are occasioned by two divorces and remarriages and two real babies, one that of Mr. Austin Tippett by his current wife, though he thinks it is by the woman from whom he has recently been separated, and the other the infant of the man and woman servants of the Tippett household. The babies, parents, and supposed parents, get well-nigh inextricably mixed, but in the end all is perfectly proper and satisfactorily adjusted.

As has been indicated, the lines are witty, the story ingenious and well put together, the situations are comical, and the whole makes an excellent warm weather entertainment.

BOSTON ADVERTISER.

June 7, 1892.

LITTLE TIPPETT.

The comedy company which became so popular with theatregoers last season through its capital presentations, occupied the Museum stage last evening with a new farcical comedy entitled Little Tippett, in three acts, by Alexandre Bisson, and specially arranged and adapted by Harry and Edward Paulton. Embodied in this piece and the presentation of it are the broad situations of Bisson; the very busy humor of the Paultons, and the clever stage business of Ben Teal. While the piece is quite broad, it is well calculated not to offend, and the lines fairly bubble over with well-pointed humor. It is so constructed as to contain the very desirable quality of keeping the auditor in a constant state of suspense, while the fun still goes on and the plot carefully unfolds little by little until it is the very end of the last act that all difficulties are unraveled without the audience having had an intimation as to the probable result.

The story deals with the experiences of two lawyers, Austin Tippett and Oliver Newton, who are partners in misfortune and business. They have each recently married for a second time, while each in the past had been married to the same woman. Both had obtained a divorce, and were happy in the possession of their new wives, when a letter addressed to Oliver Newton tells him that the woman whom they both married, and from whom they were both divorced, had a child. The letter pastes the paternity of the child on Newton. He in turn makes Tippett think it is his.

A Farcical Comedy in Three Acts, by ALEX. BISSON, author of Wilkinson's Widows, The Nominee, Lottery of Love, Etc., Etc.

And specially arranged and adapted for ABBOTT AND TEAL by HARRY and EDWARD PAULTON, authors of Niobe, Erminie, Etc.

THE CAST:

OLIVER NEWTON,	MR. EDWARD M. BELL
AUSTIX TIPPETT,	MR. CHARLES BOWSER
EVERARD BRODSIDE DUNKER, A retired merchant, uncle and guardian of Madge.	MR. HARRY ALLEN
GEORGE GIBB, his confidential valet and butler.	MR. HARRY MORGAN
RUFUS DELANEY, a Deputy Sheriff,	MR. HENRY J BRADLEY
RUGGLES, office boy for Tippett and Newton,	MR. CHARLES HARRIS
MADGE TIPPETT, Tippett's wife, as the surname may suggest,	MISS MABEL BERT
CLARA NEWTON, Newton's wife, as the surname may suggest,	MISS MARIE LEWES
GERANIUM GIBB, Gibb's wife, as the surname may suggest,	MRS. HARRY BLOODGOOD
LITTLE TIPPETT, seen, but not heard (if they behave well.)	BY HIMSELF
LITTLE GIBB,	BY HERSELF

The Incidental Music specially arranged and composed by W. S. MULLALY.

STAFF:

Sole Manager,	Mr. DUNCAN B. HARRISON
Proprietors,	HARRISON AND BELL
Treasurer,	Mr. GEORGE BRYANT
Carpenter,	Mr. WILLIAM TRAVER
Advance Agent,	Mr. P. J. KENNEDY

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OUR ROUTE

We will open our season in Denver, Col., under M. B. Leavitt's management, Knights Templars' Conclave, week Aug. 8, playing from there en route to San Francisco, opening in San Francisco, for two weeks, commencing Aug. 22, thence to Southern California, Puget Sound, and down through the Northwest territory, embracing Portland, Seattle, Tacoma, Spokane, Helena, Butte, Duluth, St. Paul, Minneapolis, ending our Summer tour in Minneapolis, Saturday, October 22.

We open in New York City for an unlimited run at Herrmann's Theatre, commencing November 14.

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Address all communications to

DUNCAN B. HARRISON, Sole Manager.

Care H. S. Taylor's Exchange, 38 W. 28th Street, New York City.

LEDGER AND TRANSCRIPT.

Philadelphia, Tuesday, May 10, 1892.

WALNUT STREET THEATRE.—LITTLE TIPPETT.

The introduction to a Philadelphia audience of Little Tippett was made last evening to a crowded house at the Walnut Street Theatre. The play is a lively farce-comedy from the French of Alex. Bisson, author of the originals of Wilkinson's Widows, The Nominee, etc., and has been adapted by Harry and Edward Paulton, authors of Niobe. Little Tippett retains much of the Gallic raciness, although it deals with delicate topics in a clean but unhesitating way. The situations are very ludicrous, and the entanglements are most ingeniously brought about. There is much food for laughter, and that the fun did not provoke more hearty merriment than was elicited is to be attributed to the *outre* character of the plot. There is plenty of action, but rather too much dialogue, caused by an effort to fill out a full evening's bill. The lines are cleverly written, the wit seemingly impromptu, and the play may be pronounced very palatable fare for a strong digestive apparatus.

Little Tippett concerns complications produced in the households of Austin Tippett and Oliver Newton, law partners. They have been successive husbands of an adventuress, from whom they are both recently divorced. She sends word to Newton that he has become a father. Newton is married, and his second wife does not know that he was previously wedded. He alters the letter so as to make it appear that it is written to Tippett, who is also remarried, but temporarily separated from his wife. The latter, accompanied by her own child, whose birth is unknown to Tippett, arrives upon the scene at this juncture. Very amusing complications follow. Tippett thinks that the child is that of his divorced wife. To further mix up the skeins the child of Mrs. Tippett's nurse becomes confounded with Little Tippett, and is kidnapped by Newton in mistake for the one he believes to be his own. The bewilderment reaches its climax in the third act, but all ends happily, the letter of the adventuress having been proved a blackmailing affair.

PHILADELPHIA INQUIRER.

Tuesday, May 10, 1892.

THE WALNUT.

Another distinct dramatic novelty as far as this city is concerned was presented last night at the Walnut Street Theatre. The play was a genuinely farcical comedy called Little Tippett, which has kept all Paris laughing for the past two years, and which is intended as a companion piece to Niobe. The latter is known as one of the greatest successes of this and last season, and the selection of Little Tippett as a running mate—to use a sporting phrase—showed rare judgment and decision.

Last evening's performance, after making allowance for a first night, was sufficient to convince even the most captious and fault-finding critic that the new play would make as supreme a triumph as its predecessor. Apart from the value of the comedy the production was notable for the bringing together of a really excellent company of comedians, each of whom scored an individual hit. This was not only due to the intrinsic merit of the play, but to the capabilities of the artists themselves. Each presented his or her role in that breezy and light fashion born of experience and confidence, and the result was an entertainment that was remarkable for depth, feeling and finish.

The comedy is from the pen of Alexandre Bisson, and Harry and Edward Paulton, whose works command the attention of playgoers on both continents, arranged it for the American stage. It is bright, effervescing and entertaining to the utmost degree. As a laughter-provoker it will rank pre-eminent among the choicest and best comedies of the day. There is not a reprehensible line in it, and another noticeable feature is the utter absence of the ridiculous scenes with which some modern playwrights encumber their compositions. In a few words it is a perfect entertainment and a continuous laugh from beginning to end. The dialogue is crisp and refreshing, and there is not one superfluous word. The story has been told already in these columns, and therefore repetition is unnecessary.

THE TIMES.

Philadelphia, May 10, 1892.

THE WALNUT.

What is heralded as the latest Parisian success, Little Tippett, had here its first performance in this city, and from the opening gave reasons why it should secure a like triumph in Philadelphia. It is a farcical comedy by the author of Wilkinson's Widows, The Nominee, and others of the prevailing favorites, and throughout shows the marks of originality and general dramatic strength, of which those plays are such popular examples. The plot in some of its main lines is reminiscent of Jane. The odd complications of the divorced partners, Newton and Tippett; the endless game of cross purposes that is played in the mistakes with their present wives, and the interesting impersonations of the babies involved, admirably rendered by a phenomenal pair of infants, furnish a combination that is as thoroughly well put together as it is creditably performed.